

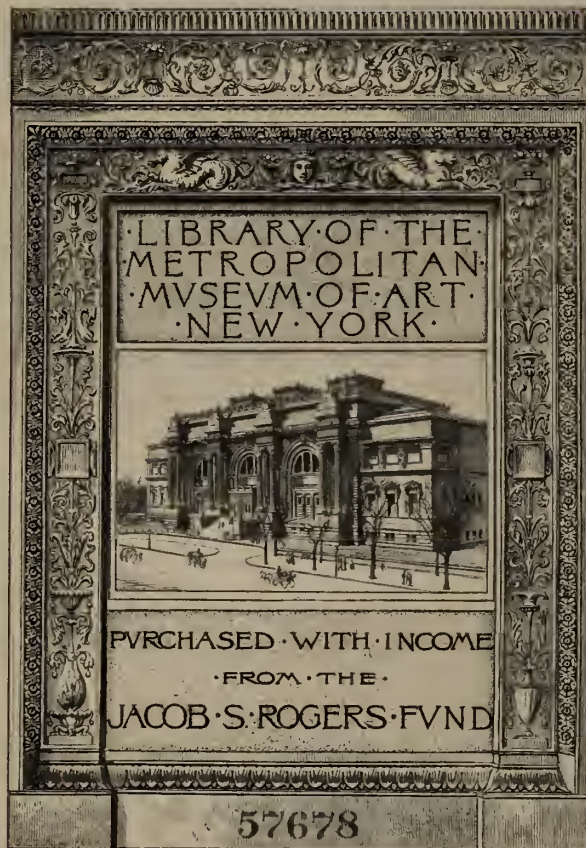
THE METROPOLITAN MUSEUM OF ART



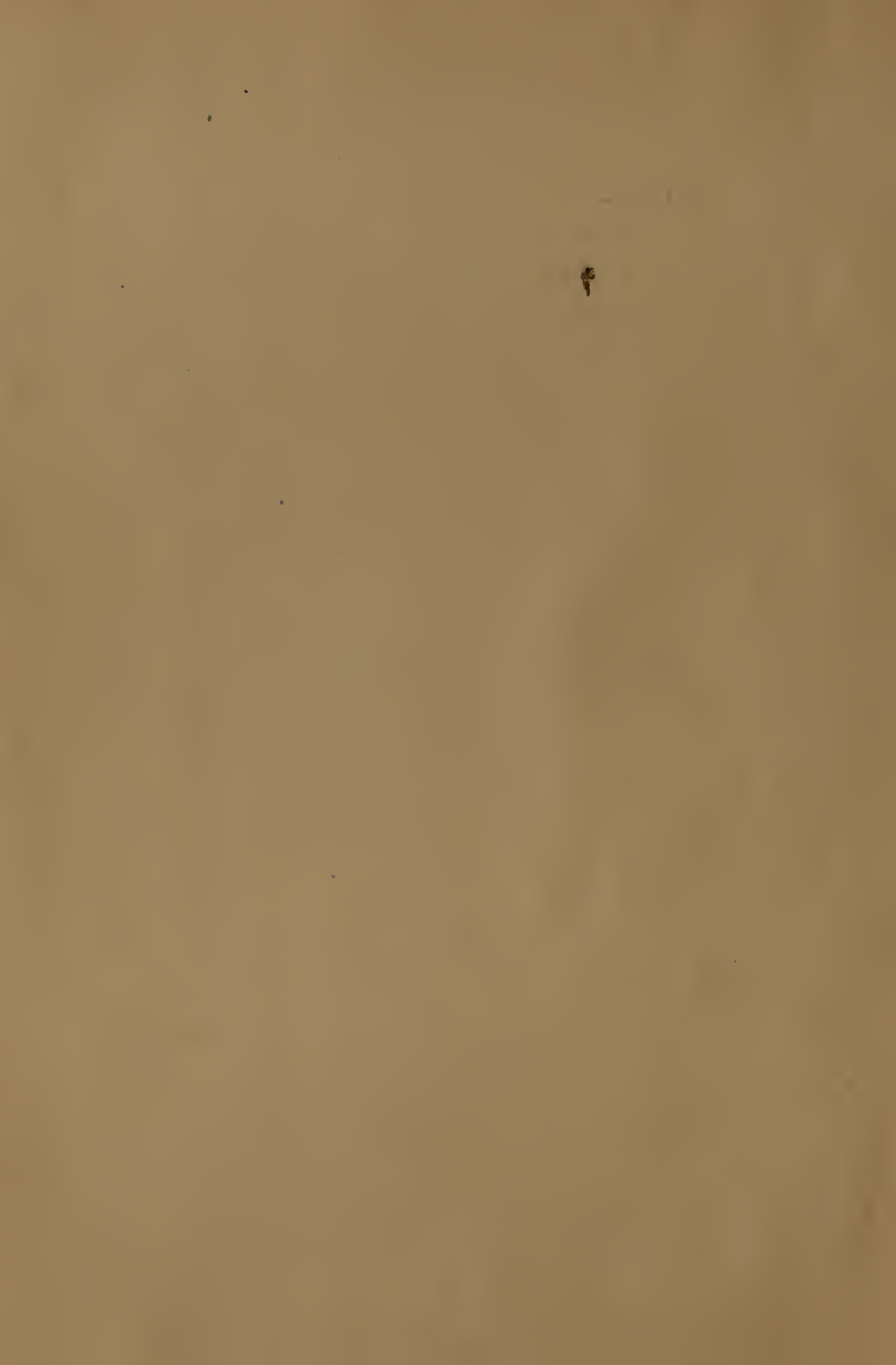
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THE MYSTIC MARRIAGE OF ST. CATHERINE  
BY RAPHAEL

PUBLIC EXHIBITION FROM SUNDAY, NOVEMBER TWENTY-SEVENTH

THE IMPORTANT  
ART COLLECTION OF  
DR. JOHN E. STILLWELL

9 WEST 49TH STREET, NEW YORK

TO BE SOLD BY HIS ORDER

[[PART ONE]]

TO BE SOLD AT UNRESERVED PUBLIC SALE  
THURSDAY & FRIDAY AFTERNOONS & EVENINGS  
& SATURDAY AFTERNOON  
DECEMBER FIRST, SECOND, THIRD  
AT TWO O'CLOCK & EIGHT-FIFTEEN

THE ANDERSON GALLERIES

[[MITCHELL KENNERLEY, PRESIDENT]]

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

1927

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THE ANDERSON GALLERIES, INC.

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

TELEPHONE REGENT 0250

CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON

Jul 10 1925

## FOREWORD

NEW YORK is no longer a residential city. The quiet and simplicity of former days have surrendered to the undying noise of countless motors, the continuous human surge, the brilliant nocturnal illumination, and to the growth of stupendous architecture, all of which make for a marvellous city—a city which will hold commercial sway for all time so far as prophetic vision may forecast. Slowly, but irresistibly, the Island has surrendered to this newer order of things and it is now decreed that the expiring residential district, including 9 West 49th Street, the home of Dr. John E. Stillwell, for the past thirty-one years, must yield to the progress from which there is no escape, and which necessitates his removal and the dispersal of his collection of art at public auction.

A collector of great catholicity of taste and a fine flair, Dr. Stillwell has during forty years of study and much travel brought together at great expense a collection of paintings, carved woods, porcelains, ivories, bronzes and textiles, representing many of the phases of art of the Roman and Christian eras. The results of so much time and labor are now offered to a discriminating public, which has here an unrivalled opportunity to acquire objects of rare beauty and historical interest, from an aggregation of objects of intrinsic value and merit that has been subjected to careful analysis and that is representative of the taste of an expert who has for many years been considered one of the foremost collectors of this or any country. Masterpieces will come to light that have not been accessible to the student and compiler of art history, and some of the gems will undoubtedly find permanent homes in our museums and representative private collections.

To enumerate a few of his favorite "finds", among the paintings is The Mystic Marriage of St. Catherine, ascribed to Raphael by the best experts over a hundred years ago. It was hidden away in the collection of a well known French antiquary until Dr. Stillwell secured it. Then there is a Crucifixion by Desiderius Erasmus,—unquestionably by the same hand that painted the signed work in the Faust Collection, St. Louis, to which attention was first drawn by the well known authority on Early Flemish and Dutch Masters, Mr. Maurice W. Brockwell of London. Other extremely fine examples by great Masters are the Adoration of the Shepherds, by Cornelisz van Oostsanen, Dutch, 1477-1533; a most appealing Morales el Divino, Spanish, 1509-1586; a George Pentz, Dürer's best pupil, German, 1500-1550; a fine Cariani; an early Franz Hals, sponsored by Dr. Valentiner, as well as works by Rubens, Jacob Ruysdael, Paul Veronese, Barend van Orley, Murillo, and the powerful portrait by Karel van der

C.W. 1/10/28  
Annot. C.A. 2/13/34



Pluym (known for many years as a Rembrandt) which, since its discovery, has proven the key picture for the reattribution of a number of works formerly ascribed to Rembrandt, the cousin and master of Pluym.

Among the carved woods, mostly Gothic, Michel Pacher, foremost Tyrolese craftsman of the fifteenth century, comes in for first mention with his adorable figure of the Belligerent St. George; an example by this artist has recently been acquired by a collector in New York for a record price. Also represented are Tilman Riemenschneider, Veit Stoss, Hans Serling, Hans Multscher, Adam Kraft, Doermael of Malines, Hans Leinberger, Brustalon, and Girardon; and there are many other delightful works by Spanish, French and Flemish artists.

The stained glass, both Swiss and German, includes the Arms of Jacob Welser, brother-in-law of Count Fugger of Augsburg, and two examples with scenes after Dürer. Among the Flemish and German stoneware is a large pilgrim gourd by Anno Knütgen of Siegburg, and a giant jug by Baldem Meniken, signed and dated 1579. There are some exquisite Spanish shawls, copes and chasubles, as well as a fine collection of German Bumpers, with decorations contemporary with the Reformation. Chinese and Japanese art is well represented by a pair of unique Dogs Foo and a pair of extremely rare funerary urns, with many signed ivories, swords and guards, and a few choice bits of Chinese porcelain.

Among the objects of utility as well as æsthetic interest are handsome carved wood mirrors, Sèvres and Dresden china, some Battersea enamel, Wedgwood ware, several fine Swiss carved peasant chairs, Flemish and German chests, and clocks and candelabra.

A Satyr by Riccio and Cherub Heads by Rossellino stand out among the bronzes and marbles, and there are some fine terra cottas by Maiano and others.

A general survey of the pictorial, plastic, ceramic and needle crafts is illustrated by the pieces described in the following pages, and the quality of the objects is vouched for as described by the consignor.

G. FRANK MULLER



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VIEW OF DR. STILLWELL'S STUDY

FIRST SESSION

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JAPANESE CARVED NETSUKES, OKIMONOS, INROS

MASKS AND OTHER OBJECTS

NUMBERS 1-55

*The Netsukes (TSUKE, to fasten, and NE, root), are small carvings cut from bone, wood and ivory, and drilled with a double hole for the passage of a cord. It is an expression of Japanese art that has passed. The pocketless kimono called it into existence and the substitution of European dress eliminated it. It was created in the latter part of the seventeenth century and only attained artistic merit in the eighteenth century. Through the belt of the kimono ran a silken cord which suspended impedimenta necessary to the wearer's comfort, such as the inro (seal or medicine box), a tobacco pouch, a pipe, money pouch, ink and ink brush, and to the other end was fastened the netsuke to prevent loss by slipping. The earliest were button-shaped, known to-day, because of their resemblance to round rice cakes, as MANJU NETSUKES. These were followed by figures representing Dutchmen, as mariners, wearing long coats and round hats, and holding trumpets, or as traders carrying under their arms fowls, which they have been reputed to have introduced into Japan. Then followed every conceivable native legend, expressed with exquisite humor: wicked little Oni or demons, occupied in all kinds of bedevilment, corpulent figures and skeletons, teasing urchins, rats, birds, animals, masks, all created with amazing realism and unstinted attention to detail, repeating the same incident in substance oftentimes, but never in form. No collection was ever too full of these remarkable bits of craftsmanship. Many were released from Japan after the revolution of 1868; the present-day commercial article of inferior workmanship and aged by tea steeping, is one to be avoided.*

- 30- 1 **THREE SMALL WOODEN MASKS** JAPANESE, 1780 TO 1858  
One signed "Bunkoku"; another with horns, signed "Deme Yuman"; the third gold lacquered. (3)

170 2 **WOODEN NETSUKES BY TAKEHETO**

The Japanese Rip van Winkle, Urashima, who, after an absence of three years, as he supposed, but in reality many hundreds of years, returned from the bottom of the sea and dined with his descendants of remote degree.

3 **PERFUME BOX**

10- With small tray. Exquisite pencilled decoration in gold lacquer.

4 **THREE SMALL WOODEN MASKS**

JAPANESE, CIRCA 1858-60

25- One with distorted mouth, another with a large nose. (3)

5 **IVORY LOTUS LEAF**

10- The centre bearing a turtle.

6 **TWO SMALL MASKS**

JAPANESE, CIRCA 1850-60

22- One of ivory, signed "Hakunsai"; the other of wood, with protruded chin. (2)

7 **THREE WOODEN NETSUKES**

JAPANESE, CIRCA 1830 AND 1860

20- One by Nidemasa, representing a warrior running with a gravestone under his arm; another of icho wood, signed "Shuraku", of Nitán killing the wild boar, seizing its tail and jumping to its back; the other a boat crowded with many passengers. (3)

8 **TWO IVORY OKIMONOS**

JAPANESE, CIRCA 1830-50

25- One signed "Nagano Shemitana", representing a kneeling woman holding a flower; the other the lion dog Shi-shi seated on a table, signed "Naomasa". (2)

9 **ICHO WOOD INRO**

JAPANESE, CIRCA 1875

22- In the shape of a turtle, the emblem of longevity. *Length, 4 inches*

10 **TWO IVORY NETSUKES SIGNED "MASATSUGU"**

JAPANESE, CIRCA 1850

25- Representing an Oni stooping and adjusting to his back a heavy package of Daimyo's effects; the other, two Onis, or imps, harnessing a snail, illustrating a Chinese fable. (2)

11 **PERFUME BOX**

JAPANESE, CIRCA 1860

12- With relief carving of quail and millet.

12 **THREE IVORY NETSUKES**

JAPANESE, CIRCA 1850-60

22- Representing Thunder Gods at rest and repairing a drum, one signed "Minkoku"; one of Juro, the God of Longevity, in exaggerated size, seated, and tormented by an unseen stork. (3)

13 **IVORY OKIMONO**

JAPANESE, CIRCA 1860

17- Representing a small boy clinging to a lotus leaf in a gale of wind. Signed "Masanobu". *Height, 3 inches*



14 **THREE IVORY BUTTON NETSUKES**

JAPANESE, CIRCA 1800 AND 1850

10- Two representing seated men, one a man carrying a small tree in a gale. One signed "Giokuso". (3)

15 **FOUR IVORY OKIMONOS**

JAPANESE, CIRCA 1850

30- Two monkeys drawing an octopus from the sea, signed "Shomin"; Daikoku, the god of Prosperity, dragging a great bag of rice, which is attacked by rats, illustrating the evanescence of riches; an Oni attempting to catch a rat with a box, signed; an eagle killing a monkey, signed "Masatsuzu". (4)

16 **THREE WOODEN OKIMONOS** JAPANESE, CIRCA 1835 AND 1850-60

32- Two wrestlers, signed "Masatougu"; a yawning man, seated; two men vigorously bathing their master in a tub, signed "Miwa". The latter finely executed. (3)

17 **IVORY NETSUKE**

JAPANESE, CIRCA 1850

27- The famous Chorio returning the lost sandal of Kosekiko, who in exchange gave him the volume from which he derived his great wisdom. Signed "Sekiko".

18 **IVORY OKIMONO**

JAPANESE, CIRCA 1875

20- On a lotus-leaf base is a monkey carrying a bamboo lash and riding a bridled frog. He is accompanied by three more frogs walking erect, which carry batons and wear long swords.

19 **SMALL IVORY OKIMONO**

JAPANESE, CIRCA 1845

27- Kiyohime, the innkeeper's daughter, punishing the monk, An-chin, who refused her advances and took refuge in the bell of the monastery of Do-do-ji. Here she reduced him to ashes by encircling the bell with a dragon's tail, which she assumed, and with which she beat the bell until it became red hot. Signed "Chikamasa".

20 **TUSK VASE WITH KYLIN HANDLES**

17- Made from a section of a tusk. Artistically carved and exquisitely encrusted with mother-of-pearl, tortoise-shell and coral.

*Height, 5½ inches; diameter, 3 inches*

21 **THREE IVORY NETSUKES**

JAPANESE, CIRCA 1825 AND 1850

35- A group of animals, men and Onis, worshipping at a shrine, signed "Mitsuo"; "The Sacred Cock, which ushers in the morn", signed "Okanobu"; the third a resting cow with calf, by Tomotada. (3)

- 50- 22 **FOUR SMALL IVORY OKIMONOS** JAPANESE, CIRCA 1850-65  
Sho-ki, the demon killer, slaying Onis with his sword, signed "Nori-kazu"; a seated giant with three attendants; an embarkation into a boat of two men and a monkey, with two boys standing upon the wharf, signed "Shogetsu"; a crane, the symbol of longevity, entwined with foliage, signed "Kaigioku". (4)
- 23 **LARGE IVORY OKIMONO** JAPANESE, CIRCA 1845  
Musasheto-benke, general of the Shogun, disguised in priest's robes as a spy. Signed "Shugioku". An exceptional piece.  
*Height, 7 inches*
- 24 **SMALL IVORY NETSUKE** JAPANESE, CIRCA 1840  
Representing a boy seated upon a highly caparisoned elephant, illustrating a Chinese fable. Signed "Masaharu". Instead of being by the second Masaharu it may well be the work of the first of the three artists of this name, which would change the date of its make.
- 42- 25 **TWO IVORY OKIMONOS** JAPANESE, CIRCA 1875  
One representing an orchestra of an Oni and two frogs; the other signed "Tatsumiya", of two Onis, or imps, robbing a fisherman's basket. (2)
- 27- 26 **FIGURE OF A WOMAN** JAPANESE, CIRCA 1870  
Carrying a child and holding grapes. Signed "Somin".  
*Height, 6½ inches*
- 28- 27 **THREE IVORY NETSUKES** JAPANESE, CIRCA 1840 AND 1860  
Daimyo slaying a monkey, signed "Shiusai"; a drunken Hotei drawn to his home in a sheet, by two small boys, signed "Suzuki"; a servant resting with his head upon a covered box. (3)
- 29- 28 **FOUR IVORY OKIMONOS** JAPANESE, CIRCA 1845-60  
One in the form of a seated woman with a monkey on her shoulder; one a jolly man carrying on a balancing shoulder-rod his goods and his child, signed "Masakazu"; another representing three men kneeling in mocking attitudes, signed "Shomin"; the fourth showing six men carrying a Shinto temple on their shoulders. (4)
- 17- 29 **IVORY OKIMONO**  
Representing two Onis playing as acrobats. *Height, 6 inches*



30 **THREE SMALL CARVED WOOD OKIMONOS**

JAPANESE, CIRCA 1850-60

27<sup>50</sup>  
Monkey playing with a movable mask of Okame; monkey seated within a leaf, playing with a coral ball; two cats masquerading, signed "Shoko". (3)

31 **THREE IVORY NETSUKES** JAPANESE, CIRCA 1830 AND 1850-60

35-  
One signed "Masamine", of Hotei, one of the gods of Good Fortune, depicted in characteristic manner, fat, jolly, carrying his big bag of sake, accompanied by children; one signed "Tomochika", representing two merchants counting cash; the third by Shigemasa, of a nobleman seated on a tapir, playing a flute. (3)

32 **THREE IVORY NETSUKES** JAPANESE, CIRCA 1825 AND 1860

12<sup>10</sup>  
A button by Giokuju, made in openwork design of leaves and a figure; another with conventionalized openwork design of a dragon, standing for Protector of the Faith and the Majesty of the Emperor, signed in a cartouche; the third in the form of a temple bell, with handle of two dragons' heads. (3)

33 **THREE WOODEN OKIMONOS** JAPANESE, CIRCA 1850-60

22<sup>50</sup>  
A seated wrestler, signed "Chikuko"; the God of War, held captive under a basket by an Oni, signed "Sakio"; another representing Death, in the shape of a skeleton fighting a dog. (3)

34 **THREE IVORY OKIMONOS** JAPANESE, CIRCA 1850-75

55-  
One a group of four blind men fighting, by Kiyechi; another a human skull so accurately carved that anatomy could be taught therefrom, signed "Asahi"; the third by Masaharu, the second, of Kinko, one of the Rishis or Sennins, reappearing to his disciples, rising, as he had foretold, from the river, on the back of a koi or winged carp. (3)

35 **FIVE SMALL WOODEN OKIMONOS** JAPANESE, CIRCA 1850

30-  
Three of icho wood, representing a Satanic orchestra; another an Oni, or imp, and woman tubbing, signed "Shako"; the third, ten animals accurately carved and grouped, in a square 1½ x 1¼ inches, a marvel of condensed work. (5)

36 **THREE IVORY NETSUKES** JAPANESE, CIRCA 1850

30-  
Mask of Okame (Uzume), the jolliest girl of Japan, by Hademasa; grotesque head encased in a handkerchief; the third consisting of seven masks, signed "Hakuun". (3)

- 37 **THREE SMALL IVORY OKIMONOS** JAPANESE, CIRCA 1825  
 One signed "Ikko", representing a brace of quail feeding on millet; another signed "Garaku", elaborately carved as a Lion dog, Shi-shi; the third a horse, with arched back and feet bunched in unique fashion. (3)
- 38 **SECTION OF AN ELEPHANT'S TUSK**  
 Beautifully inlaid with coral and mother-of-pearl, in designs of birds of paradise and foliage, in the style of Shibayama (Doshō). Teak-wood base. *Height, 7 inches*
- 39 **WOODEN OKIMONO BY UNKEI**  
 In colors, of Chokwaro, one of the Sennins, a hermit who conjured from the smoke of incense a dragon from out of a gourd. Probably old Kyoto. *Height, 5¼ inches*
- 40 **IVORY NETSUKE** JAPANESE, CIRCA 1840  
 School of Masanawo. Depicting a Dutchman holding a cock, the bird they are reputed to have introduced into Japan. *Height, 4½ inches*
- 41 **IVORY NETSUKE** JAPANESE, CIRCA 1840  
 School of Masanawo. A Dutchman holding a cock. *Height, 3½ inches*
- 42 **WOOD NETSUKE** JAPANESE, CIRCA 1840  
 School of Masanawo. A Dutchman holding a cock. Rare. *Height, 3½ inches*
- 43 **WOOD NETSUKE** JAPANESE, CIRCA 1845  
 School of Masanawo. A Dutchman as a mariner. Rare. *Height, 4 inches*
- 44 **IVORY NETSUKE** JAPANESE, CIRCA 1845  
 School of Masanawo. A Dutchman holding a fan. *Height, 3½ inches*
- 45 **THREE IVORY OKIMONOS** JAPANESE, CIRCA 1850-60  
 A rat catcher, signed "Masakazu"; a monkey seated by a fish's head, playing with two rats; a man wearing a breech clout, in a bent position holding down a rat trap with one hand and having a club in the other, while an escaped rat mounts upon his head, signed "Itsumin". (3)
- 46 **IVORY JAR** JAPANESE, CIRCA 1850  
 Representing a pouch or bag, solidly covered with mice. Signed "Masakazu". *Height, 4 inches*

- 27<sup>2</sup> 47 **TWO IVORY OKIMONOS** JAPANESE, CIRCA 1850 AND 1875  
Group of four persons, representing a farmer and his family, signed "Ono Shoichi"; the other of the Okawa School, representing a farmer seated, selling his wares. (2)
- 45- 48 **LARGE ICHO WOOD OKIMONO** JAPANESE, CIRCA 1860  
The great Thunder God standing on clouds with lightning bolts in each hand and thunder drums upon his back. Signed "Setsusiu". An exceptionally fine piece. *Height, 7½ inches*
- 50- 49 **TWO IVORY OKIMONOS** JAPANESE, CIRCA 1840-60  
Octopus snaring fish, by Sadahira; and an eagle feeding upon a bird, with monkeys close by, signed "Kohosai". (2)
- 45- 50 **LARGE ICHO WOOD OKIMONO BY NAWOMASA** JAPANESE, CIRCA 1845  
One of the Sennins, as a mendicant, with his clothing patched with leaves, carrying a gnarled staff. An exceptional piece. *Height, 7 inches*
- 35- 51 **LARGE IVORY OKIMONO** JAPANESE, CIRCA 1875  
A fisherman with the accessories of his occupation, accompanied by a child playing with an octopus. *Height, 7 inches*
- 45- 52 **LARGE ICHO WOOD OKIMONO** JAPANESE, CIRCA 1875  
Kwan-non, the goddess of Mercy and the popular female divinity, who rules over paradise, standing on a winged carp or koi fish, with some of the features of a dragon.
- 60- 53 **TWO LARGE IVORY OKIMONOS** JAPANESE, CIRCA 1840-50  
One signed "Mesatougu", representing a group of six itinerant actors; the other Gamma Sennin, fighting a serpent with toads, School of Tomochika. (2) *Height, 4¾ and 6 inches*
- 80- 54 **TWO LARGE IVORY OKIMONOS** JAPANESE, CIRCA 1870-75  
One representing a fight between men and a dragon, signed "Masakazu", excellently executed; the other a gardener attacked by a serpent. (2) *Height, 4½ and 5½ inches*
- 75- 55 **TWO IVORY OKIMONOS** JAPANESE, CIRCA 1860  
One by Yesuhide, representing a family group of three persons, standing, the man holding a bird in a cage, the woman a flower basket; the other signed "Naganori", of a young woman carrying a vase of flowers. (2) *Height, 7 and 5 inches*

## JAPANESE SWORDS

NUMBERS 56-69

*The abolition of the use of swords was decreed January 1, 1877, in line with the general adaptation of the country to European customs. They now form integral portions of museum collections rather than the valued heirlooms of the Japanese nobility. Free scope was given to the fancy in forging and ornamenting the sword blade and decorating the scabbard, and many artisans obtained great distinction in their creations. They were worn in pairs, a long one for the enemy and a short one for harakiri or self-destruction, the only means of saving one's personal or family honor.*

*The following specimens were all purchased in Japan about 1890 and among them are blades by some of the most noted metal craftsmen.*

### 56 JAPANESE DAIMYO'S LONG SWORD

19TH CENTURY

20- The scabbard decorated in light brown and black lacquer in imitation of the bark of a tree, with numerous knots. The tsuba and accessory mounts are of fine metal, representing various kind of fish, while the finial is a well modelled lobster. Signed on the hilt.

*Length, 40 inches*

Companion piece to the following.

### 20- 57 JAPANESE SHORT SWORD

19TH CENTURY

The scabbard of lacquer imitating knotted wood with bronze lobster finial; sharkskin handle. The menuki consisting of a variety of bronze fish; the tsuba decorated with fish ornaments.

*Length, 24 inches*

Companion piece to the preceding.

### 25- 58 JAPANESE YARINOMI (SPEAR HEAD)

Mounted as a flute. Black lacquer scabbard, profusely decorated with silver mounts and with dragon finials. *Length, 19 inches*



59 JAPANESE TACHI (LONG SWORD)

15TH CENTURY

30- Scabbard of Wakasa lacquer (broad alternating bands of brown and black lacquer producing a tortoise-shell effect), ornamented upon each brown band with a gold dragonfly. The sword-guard of namban iron with design of waves and sea serpent in gold in openwork. Mounts of silver etched with a continuous running design which extends down the front and back of the scabbard. Steel blade of cloudy effect. Signed "Yechizen Sukehiro", who was a pupil of the great Masamune.

*Length, 40 inches*

60 JAPANESE TACHI (LONG SWORD)

14TH CENTURY

16- Scabbard of black lacquer lettered with gold and ornamented with the badge of Tokugawa, the conventionalized three awowi (mallow or hollyhock) leaves and three blossoms of the paulownia imperialis. The blade of supreme excellence, ornamented in deep relief on one side with a dragon entwined around a spear in oblong scroll form, while on the other appears Fudo, a popular Buddhist deity in Japan, bearing the wand of pardon in his right hand and the rope to bind evil doers in his left, surrounded by flames typifying wisdom. A blood channel runs its full length and the steel is made to represent grained wood, the usual product of this artist. Signed "Sagami Masamune", who was one of the greatest sword makers of Japan.

*Length, 40 inches*

61 JAPANESE SWORD

17TH CENTURY

72-3 The blade carved with the name of the temple where the owner worshipped—Kasuga Daimiojin Temple; the end of the blade inlaid with gold and the hilt signed with the name of the maker, "Terao Nawoyemon", and date Kwan Buen, 10th year (about 1642-50). Plain wooden scabbard. The work of a great craftsman and of remarkable quality.

*Length, 27 inches*

62 JAPANESE KWAIKEN (DAGGER)

18TH CENTURY

72-13 Wooden scabbard decorated with mother-of-pearl fish and seaweed.

*Length, 18 inches*

- 63 **JAPANESE TANTO (SHORT SWORD)** 18TH CENTURY  
 Scabbard of Shitan wood decorated with conventional chrysanthemum and leaf design in mother-of-pearl. *Length, 14 inches*
- 64 **JAPANESE PRIEST'S DAGGER (KODJUKA)** 17TH CENTURY  
 Wooden scabbard decorated with deer horn and with ivory and green finials. *Length, 15 inches*
- 65 **JAPANESE TACHI (LONG SWORD)** CIRCA 1700  
 The blade, narrowing and bending slightly, is made of sharp cloudy-effect steel. The scabbard is of dark red lacquer slashed with interrupted black stripes. The iron tsuba is ornamented on one side with a river and landscape showing a peasant poling his sampan, while on the other side is a dragon in high relief. Signed on the hilt by the maker, "Kiyo Sada". *Length, 40 inches*
- 66 **JAPANESE TACHI (LONG SWORD)** CIRCA 1600  
 Scabbard of red powdered lacquer ornamented with daimyo's crests in black. Square bronze guard and mounts ornamented with shell and flower designs. Handle signed with the name of the maker, "Fujiwara Noriyoki". *Length, 40 inches*
- 67 **JAPANESE TACHI (LONG SWORD)** CIRCA 1600  
 Dress sword. Scabbard of nashiji (aventurine) lacquer, ornamented with Shogun crest. The iron tsuba of incised conventional design and inlaid with a silver dragon; the mounts with flower design. The blade is carved with a figure of Fudo. *Length, 40 inches*
- 68 **JAPANESE TACHI (LONG SWORD)** 16TH CENTURY  
 Scabbard of Guribori lacquer, ornamented continuously with circular gold bands in deep relief. The sword has the accompanying dagger and skewer (Kodzuka and Kogai). The metal work, including the tsuba of cloud and star effect, the pommel, the ferrule and other mounts, are all of ornamented iron; the menuki, representing dragons, are of gilded metal. With indecipherable signature on the hilt. This sword was used for hunting and the blade is grooved with a deep blood channel on the edge. *Length, 40 inches*
- 69 **CHINESE EXECUTIONER'S SWORD** 18TH CENTURY  
 Long-handled, curved blade from Shanghai.



## JAPANESE TSUBAS (SWORD GUARDS)

### NUMBERS 70-97

*Of no less importance than the sword is the tsuba, or sword-guard, as a past expression of Japanese art. Prior to the close of the sixteenth century, when wars were constant, the tsuba was solely iron and bore little ornament. The subsequent two hundred and fifty years' long peace changed the tsuba from plain iron to one of alloys (shakudo, shibuichi, sentoku, kodo, etc.), of copper, gold, silver and iron, with patines produced by pickling in solutions of vinegar, salt, sulphur, nitre and sulphate of copper. Here, as in all else, the Japanese workman rose to great heights of artistry. He combined strength with ornament and produced mythological scenes, waves, landscapes, battle scenes, animals, fish, insects and flowers. Each tsuba is an art object in itself and worthy of study. The iron pieces may be generally considered the oldest.*

#### 70 TWO COPPER BRONZE TSUBAS

6- One square shape, with gold inlay, ornamented with five coolies with bent backs drawing a houseboat through a reedy marsh. The other with outer rim made of eight ovoids, the alternates being inlaid with gold. (2)

#### 71 THREE TSUBAS

7- Two of iron, one ornamented with gold damascene work representing two lions in pursuit and with five small conventional ornaments; the other with chrysanthemum design on both sides in strong relief. The third of bronze made in the shape of a crouching tiger, signed "Kakihari"; spirited work. (3)

#### 72 THREE IRON AND COPPER TSUBAS

7c One signed "Masatsugu", with wheat, leaf and grain design; another with circlet of eight open fans; the third with sea-birds flying upon a sky filled with conventional waves and with various inlays. (3)

#### 73 TWO IRON TSUBAS

17c One representing a man standing with a long sword in waiting for a crouching lion; fine work, inlaid with gold. The other decorated with stem with leaves and flowers; finely wrought and tooled; signed "Masamitsu". (2)

#### 74 TWO IRON TSUBAS

7- Decorated with sprays of wheat enriched by a gold inlay of running vine, and interlacing lanceolate leaves. (2)

75 **TWO TSUBAS**

6- One of shakudo, ornamented on a grained surface with fine gold inlay, representing running vines and flowers; another of iron, square shaped, with perforated leaf and flowers design, signed. (2)

76 **THREE TSUBAS**

12- One ornamented with a pine tree with many branches, signed "Tsunemasa"; another with two Japanese fans connected by a ribbon, of iron inlaid with gold; the third of shinchiu, ornamented with a relief representing a poet apostrophizing the rising sun. (3)

77 **FOUR TSUBAS**

22- One of cloisonné in green, white and red, representing probably a lily pond; three of iron decorated with an irregular scroll inlaid with a gold vine, inserts of tortoise-shell inlaid with Daimyo's crests, and dragon carving, the latter signed "Jikushi". (4)

78 **TWO TSUBAS**

9- One of shakudo (black copper), ornamented with conventional leaves and rim in gold metal; the other of red copper, inlaid in various metals with flying insects. (2)

79 **TWO TSUBAS**

12- Of shakudo, one covered with waves and a large dragon inlaid with gold, pursuing small sea animals; the other ornamented with conventional waves and a series of Daimyos' crests, in relief in gold. Fine quality of work. (2)

80 **THREE TSUBAS**

75- One of brass with gilding, representing an immense dragon in the sea; another of iron in shape of a cross, ornamented with a sea serpent and old Namban decoration; the third of shakudo, decorated with a variety of leaves and flowers and a butterfly inlaid in gold on a grained ground. (3)

81 **TWO TSUBAS**

5- Of bronze and iron, ornamented with a geometrical key pattern and a landscape, inlaid with gold, the latter signed "Jikushi". (2)

82 **COPPER TSUBA**

75- Representing an eagle resting upon a bough of a pine tree; the sky filled with clouds and a full moon. Inlaid with gold. Signed "Hiromasa". A remarkable piece of fine metal work.

83 **THREE TSUBAS**

One of shakudo, ornamented with a marginal inlay of flowers and grasses; another of iron, in imitation of basketwork; the third of iron lacquered, frosted with iridescent green metal and ornamented with inlaid insects, signed "Owoki". (3)

84 **COPPER TSUBA**

Ornamented with peony flowers in high relief, on a grained ground; on the reverse a butterfly.

85 **TWO TSUBAS**

One of shibuichi, decorated with a goose standing among reeds, signed "Masatoshi"; the other of iron, ornamented with masks and cords in high relief. (2)

86 **FOUR IRON TSUBAS**

One with raised and indented edges enclosing a flower and leaf design; one with head of a Daikoku impersonating a young girl whose elongated headdress is used for the ornament, signed "Senjiu"; the others with a temple horse, and two lions courant, the latter signed "Tomomitsu". (4)

87 **TWO TSUBAS**

One of shakudo, ornamented in outline by a sea serpent coiling in moss, grained surface; signed "Goto Denjio", originator of the School of Goto, in the early seventeenth century, who always inlaid with metals on shakudo. The other of red copper, of two encircling rats. (2)

88 **RED COPPER TSUBA**

A deep relief of a seated man awaiting the approach of a stealthy tiger. Signed "Somin". Very fine.

89 **TWO BRONZE TSUBAS**

One with a sea monster, signed in a cartouche "Yasuchika"; the other with an inlay of stirrups, bridle and ship. (2)

90 **BRONZE TSUBA**

Ornamented in relief and inlay with waves behind which the sun is setting; a crane flies aloft. Signed "Tomohisa". Very fine workmanship.

11- 91 **IRON TSUBA**

Ornamented in high relief with a boy in the act of detecting two mummers masquerading as a giant. Signed "Konkan". Fine quality.

9- 92 **TSUBA**

Of shakudo, ornamented on both sides with a circlet of kiri leaves, inlaid in gold on a black grained ground.

25- 93 **FOUR TSUBAS**

One with an entwined serpent, which approaches with open mouth a terrified monkey, signed "Tomonobu"; one ornamented with a caparisoned elephant, the reverse with an extensive inscription; another with bamboo, cane and leaf design, signed "Masakata"; the fourth ornamented in strong relief with two dog-like grotesque animals. Three of iron, one of bronze. (4)

6- 94 **THREE BRONZE TSUBAS**

One decorated with two crustaceans joined in reverse, signed "Tomokatsu"; another ornamented with a running horse and a bag of fodder; the third with mountain goats upon a mass of crags, signed "Konjiu". (3)

17- 95 **FOUR IRON TSUBAS**

One ornamented with an eagle seeking a terrified monkey and its young hidden in a dense mass of foliage, inlaid with gold and in strong relief, signed in a small cartouche with seal mark; the others decorated with cloisonné ornaments and conventional designs, one inlaid with copper. (4)

6- 96 **FOUR IRON TSUBAS**

One with a boy drinking from a bowl filled by an adjacent dipper resting on the rim of an immense jar, a mass of luxuriant foliage inlaid with gold; one with two flying geese with outstretched necks, the wings and feet inlaid with gold, signed "Nawomitsu"; two decorated with chrysanthemums gracefully arranged and a conventional design of loops, one signed "Goto". (4)

20- 97 **FOUR IRON TSUBAS**

One ornamented with many waves in active motion over which numerous seabirds are flying; another with interlacing lanceolate bamboo leaves, gold tipped, perforated ware, signed "Kinai"; another with an inlaid dragon swimming in tumultuous waves; the fourth damascened with a variety of conventional forms, signed with a seal mark. (4)

## CHINESE PORCELAIN, MAINLY OF CABINET SIZE

NUMBERS 98-122

- 105- 98 **RICE COLOR BULBOUS BOTTLE-SHAPED VASE** YUNG CHENG  
Crackled glaze. Teakwood stand. *Height, 6 inches*
- 102- 99 **THREE BLUE AND WHITE SNUFF BOTTLES**  
YUNG CHENG AND CH'IENT LUNG  
One decorated with boys at play, another with two officers collecting tribute, the third with deep blue landscape and river scenery. (3)
- 22- 100 **TWO MINIATURE BOTTLE-SHAPED VASES** CH'IENT LUNG  
One mirror-black, the other light brown. Teakwood stands. (2)  
*Height, 3½ inches*
- 30- 101 **TWO MINIATURE BOTTLE-SHAPED VASES** CH'IENT LUNG  
One dark red, the other coral-red. Teakwood stands. (2)  
*Height, 3½ and 4½ inches*
- 20- 102 **SAGE-GREEN FLUTED BOTTLE-SHAPED VASE** CH'IENT LUNG  
With tubular neck handles. Teakwood stand. *Height, 10 inches*
- 27- 103 **TWO SMALL BLUE AND WHITE GALLIPOTS** CH'IENT LUNG  
One decorated with "Long Elizas", the other with key and dragon banners. Teakwood stands. (2) *Height, 3 and 4¾ inches*
- 27- 104 **THREE SMALL CUPS**  
Two of the K'ang Hsi and Ch'ien Lung periods, the third old Korean. (3)  
*Height, 1½ to 3½ inches*
- 10- 105 **DARK BLUE VASE** TAO KWANG  
Teakwood stand. *Height, 8½ inches*
- 10- 106 **TWO SMALL BOTTLE-SHAPED VASES**  
YUNG CHENG AND CH'IENT LUNG  
One dark green, the other pea-green; bulbous bodies. Fine crackle. Teakwood stands. (2) *Height, 5½ inches*
- 35- 107 **TWO MINIATURE BOTTLE-SHAPED VASES** CH'IENT LUNG  
One sang-de-bœuf, the other dark brown. Teakwood stands. (2)  
*Height, 2½ and 3 inches*
- 10- 108 **APPLE-GREEN BOTTLE-SHAPED VASE** CH'IENT LUNG  
Teakwood stand. *Height, 5¾ inches*



- 109 **TWO MINIATURE OVOIDAL JARS** CH' IEN LUNG  
 One peach bloom, the other mustard-yellow splashed with brown.  
 Teakwood stands. (2) *Height, 2 and 2¼ inches*  
 15-
- 110 **TWO SMALL BOTTLE-SHAPED VASES** CH' IEN LUNG  
 One white with incised decoration, the other light brown. Teakwood  
 stands. (2) *Height, 5¾ and 6¼ inches*  
 30-
- 111 **TWO SNUFF BOTTLES** CH' IEN LUNG  
 One pure white, the other blue and white with landscape decoration.  
 Coral stoppers. Teakwood stands. (2) *Height, 3¼ inches*  
 25-
- 112 **LANTERN-SHAPED VASE OF FISH ROE** TAO KWANG  
 Robin's-egg blue, with the Emperor's mark impressed on both sides  
 as a decoration. Mark on bottom. Teakwood stand.  
*Height, 9½ inches*  
 40-
- 113 **TWO SMALL JARS** CH' IEN LUNG  
 One cone shape, with tea color glaze; the other iron-rust color. One  
 with teakwood stand. (2) *Height, 5¾ and 2¾ inches*  
 30-
- 114 **THREE BLUE AND WHITE SNUFF BOTTLES** YUNG CHENG AND CH' IEN LUNG  
 Finely crackled glaze. Landscape and Imperial dragon decoration.  
 Teakwood stands. (3) *Height, 3 and 3¼ inches*  
 55-
- 115 **TWO SMALL BOTTLE-SHAPED VASES** YUNG CHENG AND HSIEN-FENG  
 One coral-red, the other dark blue. Marked. Teakwood stands. (2)  
*Height, 9 inches*  
 60-
- 116 **LIVER-RED BOTTLE-SHAPED VASE WITH LONG NECK** YUNG CHENG  
 Mark on base. Fine specimen. Teakwood stand. *Height, 11 inches*  
 45-
- 117 **SAGE-GREEN VASE** CH' IEN LUNG  
 With squat body and long neck. Teakwood stand. *Height, 7¼ inches*  
 20-
- 118 **DARK GREEN OVIFORM JAR** MING, PRIOR TO 1620  
 Teakwood cover and stand. *Height, 6 inches*  
 150-
- 119 **TWO BLUE AND WHITE SNUFF BOTTLES** YUNG CHENG  
 Decorated in deep blue with four-clawed dragons and flowers. Coral  
 stopper. Teakwood stands. (2) *Height, 2½ and 3 inches*  
 45-

- 120 **TWO SMALL SHAPED VASES** CH' IEN LUNG  
One quadrangular, with yellowish-brown glaze, sacred mark impressed on two sides; the other cylindrical with wide mouth and ring handle, Imperial-yellow glaze. Teakwood stands. (2)  
*Height, 5½ inches*

- 121 **ROBIN'S-EGG BLUE INVERTED PEAR-SHAPED VASE** CH' IEN LUNG  
Teakwood stand. *Height, 6½ inches*

- 122 **CANARY-YELLOW VASE** CH' IEN LUNG  
Soft paste. Teakwood stand. *Height, 8 inches*

### JAPANESE AND CHINESE ART OBJECTS

#### PORCELAINS, POTTERY AND TEMPLE ORNAMENTS

#### NUMBERS 123-149

- 123 **JAPANESE CLOISONNE PLAQUE**  
Remarkably fine old specimen with flying storks on a blue and red varied foliage ground. *Diameter, 23 inches*

- 124 **GALLIPOT VASE** CH' IEN LUNG  
In rich blue splash effect. Teakwood stand. *Height, 11 inches*

- 125 **SANG-DE-BŒUF BOWL** K'ANG HSI  
With metal rim. Teakwood stand. *Diameter, 5 inches*

- 126 **POTTERY FIGURE OF THE GODDESS CHAO CHUIN** MING  
The beneficent deity is seated upon a massive bench with a foot-stool, her head surmounted by an ornament composed of three borders; her garments fall gracefully. The whole is highly glazed in fine yellow, brown and green; the face unglazed. Teakwood stand.  
*Height, with stand, 25½ inches*

- 127 **BRONZE STATUETTE** LATE SUNG OR EARLY MING  
A young man of high caste dressed in long full garments. He is in the act apparently of adjusting a sheath for the protection of the long finger nails, the distinctive mark of a Chinese gentleman. With applied lacquer ornament. *Height, 22 inches*

## 128 PAIR OF MORTUARY URNS

POST TANG PERIOD

Each composed of an ovoid shaped vase topped by a rim upon which stand twelve Arhats (immediate disciples of Buddha) in strong relief, with clasped hands upon their abdomens. From this rim the urn extends upward in tubular form terminating in a bulbous expansion, divided by a fluted band and decorated by nine symbolic figures or emblems, varying slightly in the two vases, including the phoenix (Fung-hwang), a fabulous bird, and many other animals and monsters. Each has a lid surmounted by a goose, the emblem of conubial attachment. Of light brown pottery covered with a bright yellow vitreous glaze with celadon-green spots and fine crackle. Teakwood stands. (2)

*Height, 34 inches*

The universal protection extended to everything in China connected with ancestral worship ended in recent times, when ware, looting and railroad construction wiped out all sentiment, and among other things, brought to light many pieces of pottery. Funeral urns are relatively rare, especially in such fine condition as the present specimens.

[SEE ILLUSTRATION]





PAIR OF MORTUARY URNS  
POST TANG PERIOD

- 129 **UNIQUE PAIR OF DOGS FOO** MING-CH'ING DYNASTY, 1640-1662  
Seated on pedestals with overhanging cloth, all decorated in five colors of the finest quality. Perfect condition and extremely rare.  
(2) *Height, 22 inches*

For over a century in the possession of the Carlos Diaz Gutierrez family, San Luis Potosi, Mexico.

10.000- The Foo dogs are in perfect condition and are distinguished above all others, as they are decorated in five colors of the finest quality and mounted on pedestals. Many kylins have been sold and acquired by collectors, but all of them have been three-colored. Experts state that there has never been a pair of five-colored Dogs mentioned in any museum or private collection. One smaller kylin, about 14 inches high, has been mentioned in the "Burlington Magazine", but never a pair of twenty-two inches, or five colors.

[SEE ILLUSTRATION]

- 130 **PAIR OF CARVED WOOD RAMMAS BY TANIGUCHI GONNO-KAMI** JAPANESE, CIRCA 1750

150- Taken from the Katsura Palace. Decorated in gold, green and lacquer work and boldly pierced with representation of flying storks among pine trees. Artistic workmanship. (2)

*Height of each, 30 inches; length, 6 feet*

- 131 **GROTESQUE POTTERY FIGURE** MING  
God of Literature, seated, with his right leg flexed. Yellow, green and brown glazed garments. *Height, 14 inches*

- 132 **PORCELAIN DOG FOO** MING  
Vigorously modelled and glazed in deep blue with emerald. Drum-shaped base. *Height, 12 inches*

- 133 **POTTERY FIGURE** MING  
155- God of Literature, seated, with his right leg flexed. With turquoise-blue glazed overgarments and corn-yellow undergarment. *Height, 14 inches*



UNIQUE PAIR OF FOO DOGS  
MING-CH'ING DYNASTY

134 PAIR OF SOAPSTONE FIGURES MING

One representing longevity and wisdom, and the other extensive knowledge and memory, in variegated colors. Composed and executed with much expression. With pedestals. (2)

*Height, 14½ and 15¼ inches*

135 RING-HANDLED VASE MING

Pierced, graceful shape, with fine iridescent dark glaze. Repaired

*Height, 18 inches*

136 PAIR OF SCULPTURES MING

Representing the Gods of Learning and Prosperity. (2)

*Height of each, 15½ inches*

137 FIGURE OF DOG FOO YUAN OR EARLY MING

Represented seated on its haunches, with a snarling expression. Both dog and pedestal are decorated in very fine aubergine, yellow and turquoise. Slight damages.

*Height, 17 inches*

138 BRONZE VASE CHOW OR EARLY HAN

Cylindrical shape, with encircling dragon. Contemporary with the commencement of the early Christian era.

*Height, 12 inches*

139 TRAVELLING BOX (HASAMIBAKO) OF ZONSEI LACQUER

Solidly ornamented with flowers, vines and Daimyo's crests in colors and fine metal mounts.

*Height, 15 inches; length, 23½ inches; depth, 16 inches*

140 TRAVELLING BOX (HASAMIBAKO) OF ZONSEI LACQUER

Similar to the preceding.

141 LACQUER ORNAMENTED BRONZE MING

Representing Michizane, the God of Calligraphy, in the robes of an ancient court noble, seated astride a cow. Teakwood stand.

*Height, 11½ inches*

142 CARVED AND GILT WOOD JAPANESE TEMPLE RAMMA

The lion Shi-shi in a peony garden, symbolizing regal power. A remarkable piece of vigorous wood carving, deeply undercut and skillfully designed.

*Height, 33 inches; length, 6 feet 3 inches*



143 CLOISONNE VASE

MING

30- Deep blue ground decorated by a close green leafy vine bearing yellow and red flowers.

*Height, 7½ inches*

144 GILDED JAPANESE TEMPLE RAMMA BY OTA TOSHIKAZU

CIRCA 1670

30- Depicting a Japanese story of filial devotion, where a son averts the attack of a wild beast upon his father by offering himself, which moves the animal to leave them unharmed. Beautiful perforated work, in rich gilding.

*Height, 24 inches; length, 5 feet 4 inches*

145 JAPANESE POTTERY INCENSE BOX SIGNED BY RITSUO

20- Upon an elephant rich in gold lacquer and inlaid work upon tsuishu and mother-of-pearl, is seated a figure of Fugen Bosateu.

146 LARGE TEMPLE TABLE BY NISHI DOAN JAPANESE, CIRCA 1700

25- From Hongwanji Temple. Decorated in relief with dragon and clouds.

*Height, 35 inches; length, 6 feet; depth, 22 inches*

147 JAPANESE TEMPLE TABLE

EARLY 17TH CENTURY

55- The front and sides are carved with chrysanthemums and the flowing water design; the legs are double-bowed and fluted. Gold and black lacquer finish. Reinforced with metal mounts on carved oblong base.

*Height, 30 inches; size of top, 57 x 18 inches*

148 JAPANESE FOUR-FOLD TEMPLE SCREEN

130- Ornamented with eight Bodhisattvas in characteristic poses, surrounded by the sacred atmosphere, welcoming pious souls to the land of Amitayus. The figures are of lacquer and pigment painting on a golden background, with the panels set in a lacquer and mother-of-pearl frame with metal decorative caps. A beautiful and remarkable piece of work.

*Size per panel, 6 feet x 13 inches*

148A JAPANESE TEMPLE TABLE

56- Gilt and lacquered carved wood with ornamental apron.

*Height, 24 inches; length, 52 inches; width, 18 inches*

149 JAPANESE CABINET

125- Originally used as a temple shrine. Profusely ornamented with Mitsuda lacquer, green and gold painting of flowers, leaves and tendrils. Incised metal hinges and caps; interior richly gilded. On ornamented base.

*Height, 6 feet 2 inches; length, 32½ inches; width, 17 inches*

## ORIENTAL FABRICS

NUMBERS 150-170

150 **CHINESE MANDARIN'S ROBE**

205- Of claret satin lined with blue satin, and solidly embroidered with cloud designs and dragons. Black sleeves with embroidered cuffs. Very elaborate garment.



MANCHU WOMAN'S EMBROIDERED  
WINTER GOWN OF WHITE  
BROCADED CREPE DE CHINE

[151]

151 **MANCHU WOMAN'S WINTER GOWN**

80- Of white brocaded crêpe de Chine, with pink lining, embroidered with figure medallions, flowers and butterflies. Richly embroidered cuffs. An extremely beautiful piece.

[SEE ILLUSTRATION]

152 **CHINESE IMPERIAL MANDARIN'S ROBE**

50- Of red grenadine, embroidered with medallions of flowers and symbolic wave border.

153 **ANTIQUE JAPANESE PALACE HANGING OR ALTAR CLOTH**

CIRCA 1700

105- Beautifully embroidered silk brocade with Tycoon's crest woven in gold. Probably the gift of some Japanese Emperor to a temple.

*Length, 6 feet; width, 5 feet 8 inches*





MANCHU MANDARIN'S  
EMBROIDERED ROBE OF  
IMPERIAL-YELLOW SILK

[154]

154 MANCHU MANDARIN'S ROBE

Of Imperial-yellow silk lined with blue silk brocade and embroidered with wistaria in green and blue. White satin cuffs embroidered with butterflies and plum blossoms in Delft blue.

[SEE ILLUSTRATION]

155 INDO-PERSIAN WOVEN SILK BROCADE SCARF 16TH CENTURY

Three stripes of light salmon, brown and blue closely ornamented with auriferous cones worked in silver, separated by two borders of a running leaf and flower design. An end piece of five panels of conventional flowers remains attached, which is seldom the case, as such strips are generally divided upon the death of the owner and distributed to his children. *Length, 7 feet 4 inches; width, 20 inches*

156 MANCHU MANDARIN'S ROBE

Of blue satin, lined with pink and embroidered with rose, butterflies and snow-ball pattern. White satin embroidered cuffs.



MANCHU MANDARIN'S  
EMBROIDERED ROBE OF  
OLD BLUE SILK

[157]

157 **MANCHU MANDARIN'S ROBE**

Of old blue silk, lined with pink silk and embroidered with yellow and brown asters; satin cuffs embroidered with asters in Delft blue.

[SEE ILLUSTRATION]

158 **MANCHU MANDARIN'S ROBE**

Of green satin, with all-over embroidery of flowers and butterflies and lined with pale rose.

159 **MANCHU MANDARIN'S ROBE**

Of scarlet satin, with all-over embroidery of roses and plum blossoms and deep blue conventionalized rose borders; sleeves ornamented with flower bordered cuffs. Handsome specimen.

160 **CHINESE MANDARIN'S ROBE**

Unmade. Of pale green satin embroidered with many varied butterflies.



CHINESE MANDARIN'S  
EMBROIDERED ROBE OF  
BLUE GRENADINE

[161]

161 CHINESE MANDARIN'S ROBE

Of blue grenadine, embroidered with gold dragons and symbolic wave border.

[SEE ILLUSTRATION]

162 THREE RED SATIN CHINESE BANNERS

Embroidered with gold dragons. (3)

163 MANCHU MANDARIN'S ROBE

Of aquamarine satin, embroidered with begonias and lined with pink brocade.

164 ANTIQUE CHINESE WOMAN'S GOWN

Of claret-colored satin, embroidered with butterflies and flowers and lined with rose.

165 CHINESE WOMAN'S GOWN

Of plum-colored satin brocade, lined with blue brocade and embroidered with all-over design of flowers; Imperial-yellow sleeves.

166 CHINESE WOMAN'S GOWN

Of plum-colored brocaded satin, lined with pale blue and embroidered with flowers, butterflies and peaches. The sleeves with white satin embroidered cuffs and medallion of French knots.

167 INDO-PERSIAN WOVEN SILK BROCADE SCARF END

16TH CENTURY

With conventional flowers arranged in six panels, all enclosed in a running flower border. Pale green and gold ground with red flowers.

*Size, 20 x 9 inches*

168 SMALL PANEL OF INDO-PERSIAN EMBROIDERY

LATE 16TH OR EARLY 17TH CENTURY

Cross and square design, the figures blue and red on a yellow ground.

*Size, 11½ x 10½ inches*

169 SMALL PANEL OF INDO-PERSIAN EMBROIDERY

17TH CENTURY

Multi-colored arrow and diamond figure design on a white ground.

*Size, 11½ x 9 inches*

170 PANEL OF EAST INDIAN BLACK AND WHITE SILK EMBROIDERY

*Length, 12 feet; width, 3 feet 9 inches*

SECOND SESSION

NUMBERS 171-266

GOTHIC AND RENAISSANCE WOOD CARVINGS

NUMBERS 171-187

SPANISH

171 BOXWOOD STATUETTE OF THE ASSUMPTION

The Virgin ascending to Heaven on clouds borne by cherubim, after the painting by Murillo. With plinth. *Height, 21¼ inches*

170-

SPANISH

172 CARVED WOOD STATUETTE OF THE MADONNA AND CHILD

The Virgin in flowing robes holds the Infant Christ on a cloud supported by cherubim. *Height, 9 inches*

80-



[173]

BRUSTALON

CADORNIA, NEAR VENICE, (?) - 1680

173 CARVED WOOD FIGURE OF A SLEEPING CHILD

Charming presentment of a dimpled babe peacefully at rest on a sheet and pillow; fanciful out-of-door base. Boxwood. *Length, 13 inches*

250-

[SEE ILLUSTRATION]





MADONNA AND CHILD  
CARVED WOOD STATUETTE  
GERMAN, EARLY 16TH CENTURY

[174]

## NURNBERG

EARLY 16TH CENTURY

### 174 CARVED WOOD STATUETTE, THE MADONNA AND CHILD

The Virgin crowned with flowing hair, her head inclined toward the Child, supports Him on her left arm and extends to Him with her right a bunch of grapes which He is plucking. The crinkly type of long folds, the large body and small head are characteristic of the carving of the time of Dürer. Boxwood. *Height, 7½ inches*

Illustrated in the "International Studio", November, 1927.

[SEE ILLUSTRATION]





MADONNA AND CHILD  
CARVED WOOD, BRITTANY, 12TH CENTURY

[175]

# BRITTANY (FRANCE)

12TH CENTURY

## 175 CARVED WOOD FIGURE OF THE MADONNA AND CHILD

Seated, attired in voluminous drapery, the Virgin holds the Child placed in mid-centre upon her knee (which is a distinguishing mark of that period). Remnants of the old chroming preserved.

*Height, 24 inches*

This figure came from Pornic, Lower Brittany.

Illustrated in the "International Studio", October, 1927.

[SEE ILLUSTRATION]

## SOUTH GERMAN

17TH CENTURY

80- 176 **CARVED WOOD RELIEF, "THE SLUGGARD"**

Three vigorously carved male figures with a landscape background, illustrating the proverb: "I went by the field of the slothful, and by the vineyard of the man void of understanding, and lo! it was all grown over with thorns and nettles had covered the face thereof, and the stone wall thereof was broken down. . . . So shall thy poverty come as one that travelleth; and thy want as an armed man." (Proverbs, Chap. XXIV.) *Height, 23½ inches; width, 29 inches*

## SOUTH GERMAN

CIRCA 1450

180- 177 **GOTHIC CARVED WOOD GROUP, THE PIETA**

Oak.

*Height, 23 inches*

## FRENCH

16TH CENTURY

150- 178 **CARVED WOOD GROUP, THE ENTOMBMENT**

Nicodemus and Joseph of Arimathæa are laying away the remains of the Saviour. Original chrome. *Height, 16 inches; width, 13 inches*

## FRENCH

17TH CENTURY

75- 179 **CARVED WOOD FIGURE OF ST. JOHN THE GREATER**

As a pilgrim of Compostela, he holds a staff in his left hand, while a long coat, gracefully looped, falls over his right arm; the collar and hat are marked with a scallop shell. *Height, 21¼ inches*

Purchased in Quebec.



[180]

**TILMAN RIEMENSCHNEIDER**

WURZBURG, 1468-1531

**180 CARVED WOOD STATUE OF ST. JOHN**

The Apostle with full curly hair and attired in a voluminous robe, stands with clasped hands. *Height, 32 inches*

400 - Compare with the Apostle Matthew by this sculptor in the Kaiser Friedrich Museum, Berlin.

[SEE ILLUSTRATION]

## NURNBERG SCHOOL (ATTRIBUTED TO)

CIRCA 1550

### 181 PAIR OF GOTHIC CARVED WOOD RELIEFS

(a) A female donor seated, reading, while a female saint is overhead.

175- (b) A male donor seated, with two small male saints overhead.  
Polychromed. (2) *Height of each, 23 inches*

## FRANKISH SCHOOL

CIRCA 1525

### 182 CARVED WOOD RELIEF OF ST. SEBASTIAN

35- Standing, bound to a tree, his body bared by the falling away of his garment. Polychromed. *Height, 63 inches*

The pendant to this piece is in the Germanic Museum, Nürnberg.

## RHENISH

CIRCA 1550

### 183 CARVED WOOD GROUP (ANNA SELBSTDRITT)

430- St. Ann, the Virgin and the Infant Christ. *Height, 26 inches*

## SCHOOL OF VEIT STOSS

FRANKISH, 15TH CENTURY

### 184 CARVED WOOD RELIEF OF ST. GEORGE AND THE DRAGON

225- Standing at full length, attired in armor over which falls a gilded tunic, he holds his shield with his left hand while the dragon lies vanquished at his feet. Polychromed.

*Height, 60 inches; width, 21 inches*



THE INTERMENT  
CARVED WOOD GROUP  
FRENCH, CIRCA 1570

[185]

## FRENCH

CIRCA 1570

### 185 CARVED WOOD GROUP, THE INTERMENT

Nicodemus and Joseph of Arimathæa are lowering the dead Christ into the tomb, while the agonized figure of the Virgin supported by St. John is leaning over the body of the Saviour. Remnants of the original chrome. *Size, 12 inches square*

[SEE ILLUSTRATION]





THE MAGDALEN  
CARVED OLIVE WOOD FIGURE BY NANQUIE  
FROM THE OFFICE OF PHILIP IV OF SPAIN

[186]

## NANQUIE

FRENCH, 17TH CENTURY

### 186 CARVED WOOD FIGURE OF THE MAGDALEN

Superbly executed, lying in full length upon rocks; with streaming eyes, she contemplates a skull, the emblem of mortality, while at her side appear the bible, a crucifix and scourge as testimony of faith and penance. A remarkably graceful, well-carved figure. Olive wood, pegged. Signed "Nanquié fecit". *Length, 36 inches*  
From the Office of Philip IV of Spain.  
Marquis of Salamanca Collection.  
Purchased in Madrid.

[SEE ILLUSTRATION]



## SALZBURG, AUSTRIA

CIRCA 1500

125- 187 **CARVED FIGURE OF ST. FLORIAN**

Dressed in armor, with an overmantle; at his feet the church, upon which from an upturned bucket he pours a stream of water. Linden wood. *Height, 34 inches*

### PAINTINGS

NUMBERS 188-247

#### JAN WILDENS

FLEMISH, 1586-1653

350- 188 **THE POACHERS**

On the roadside a cavalier has dismounted from a spotted horse with long mane to reprimand several individuals, one of whom carries some game on his back, while two dogs run in the foreground.

*Panel. Height, 11½ inches; width, 18¾ inches.*

#### JAN DE HEEM

DUTCH, 1606-1683

150- 189 **STILL LIFE**

A wicker basket overflowing with a variety of grapes, peaches and plums is in the centre of a table; a few cherries, shells and a lizard add to the interest of this composition.

*Panel. Signed at the lower right. Height, 14 inches; width, 19 inches. Fine original carved gilt frame.*



[190]

# BAREND VAN ORLEY

FLEMISH, 1490-1542

## 190 THE ADORATION OF THE MAGI

A diptych, the composition of the Madonna, Child and St. Joseph being on the left panel, and the three Kings in gorgeous raiment offering presents on the right panel; the background at the left shows the cow and the ass, while a charming landscape with architecture and blue sky completes the right panel.

*Panels. Height, jointly, 19 inches; width, 28 inches.*

Earl of Ellenborough Collection, London.

Purchased from the Kleinberger Galleries.

[SEE ILLUSTRATION]



[191]

# JACOB GERRITSZ CUYP

DUTCH, 1594-1652

## 191 A FAMILY PORTRAIT GROUP

In the shadow of a great tree stands a man, on the right his wife is seated while two girls are beside their mother, all in rich attire of the period bespeaking the wealthy merchant; the sea is seen at the left distance, with sails about.

*Cradled panel. Height, 52½ inches; width, 45½ inches.*

From the Muijsers Collection, in which it was known as a Thomas de Keyser.

Attribution confirmed by Dr. A. Bredius.

[SEE ILLUSTRATION]

2,900-

JAN ANTHONISZ VAN RAVESTEYN

DUTCH, 1572-1657

192 **PORTRAIT OF A LADY**

525- Bust, head and shoulders to the left, wearing a black lace hairdress, a necklace of amber and jet beads, wide linen front with wide lace, and black gown adorned with a brooch. Dark background.

*Canvas. Height, 23 inches; width, 20 inches.*

Dr. Reuling Collection, Baltimore.

Colonel Chapman Collection.

JAN WEENIX

DUTCH, 1640-1719

193 **FLOWER AND FRUIT PIECE**

5.000- Charming arrangement of choice blooms and fruit in an urn with butterflies hovering about; background with a wall at the left, and sky effect at the right. A masterpiece of still life.

*Canvas. Signed and dated 1671 at the lower right. Height, 34½ inches; width, 27 inches.*

A certificate of authenticity from Dr. Hofstede de Groot accompanies this painting.

Purchased from the late George H. Story of the Metropolitan Museum of Art.

Companion piece to the following.

[SEE ILLUSTRATION]



FLOWER AND FRUIT PIECE  
BY JAN WEENIX

[193]



**JAN WEENIX**

DUTCH, 1640-1719

**194 FLOWER AND FRUIT PIECE**

Similar arrangement to the preceding, with the wall at the right.

*Canvas. Signed and dated 1671 at the lower right. Height, 34½ inches; width, 27 inches.*

A certificate of authenticity from Dr. Hofstede de Groot accompanies this painting.

Purchased from the late George H. Story of the Metropolitan Museum of Art.

Companion piece to the preceding.

[SEE ILLUSTRATION]

**CORNELIUS DE HEEM**

DUTCH, 1631-1695

**195 STILL LIFE**

Upon a marble table partially draped with a rich blue cloth is displayed an oyster platter containing a peach, pomegranate, grapes and a partly peeled lemon; in the rear is a golden ewer.

*Canvas. Signed at the lower right. Height, 17¼ inches; width, 17½ inches. Original carved gilt frame.*

**DIRK VAN BERGEN**

DUTCH, 1640-1690

**196 A GROUP OF SHEEP**

In the foreground of a wooded landscape with a sunset glow, lie a sheep and two lambs, behind which stands a ram; on the left the shepherdess sits under a thatched roof, her dog at the side.

*Canvas. Signed at the lower right. Height, 11 inches; width, 14 inches.*



FLOWER AND FRUIT PIECE  
BY JAN WEENIX

[194]

FRANZ HALS

DUTCH, 1580-1666

197 **PORTRAIT OF A BURGHER**

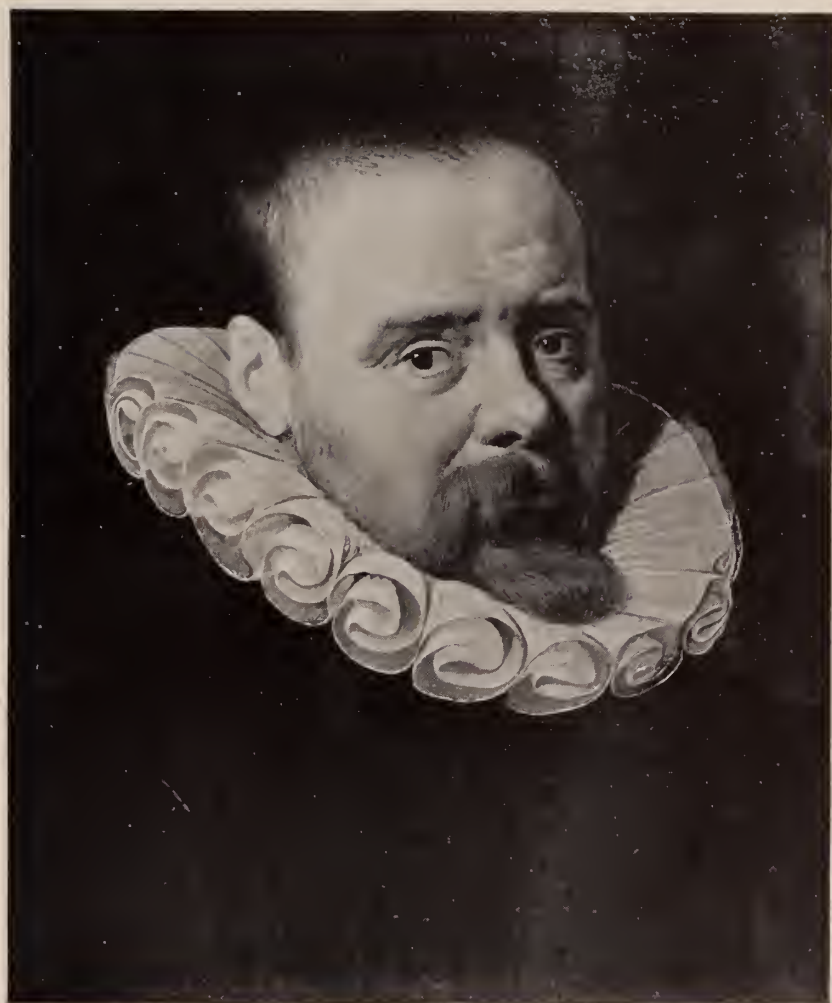
Bust of a sturdy individual looking at the spectator with searching eyes. He wears a black doublet with many buttons, and a wide fluted collarette; neutral dark background.

*Cradled panel. Height, 17¾ inches; width, 15 inches.*

A certificate of authenticity from Dr. Valentiner accompanies this painting.

*\$1,000-*

[SEE ILLUSTRATION]



PORTRAIT OF A BURGHER  
BY FRANZ HALS

[197]

AELBERT CUYP

DUTCH, 1620-1691

198 **PORTRAIT OF A CHILD**

2.600- Full length, standing, facing the spectator, attired in a pink gown with white sleeves and a jaunty black cap with feathers. She rests her right hand on a white goat standing at her side, while she grasps a long-handled shepherd scoop with her left. A charming undulating landscape with a stream and houses nestling on the shore in the distance; grey sky with effective clouds.

*Canvas. Height, 41 inches; width, 33 inches.*

Purchased in Vienna, 1895.

[SEE ILLUSTRATION]





PORTRAIT OF A CHILD  
BY AELBERT CUYP

AMBROSIUS BENSON

FLEMISH, ACTIVE 1519-1550

199 ADORATION OF THE MAGI

3.700-  
The Virgin seated in the foreground of an old castle looks with downcast eyes upon the Infant Saviour on her lap, Who toys with the gold coins in a casket presented by Gaspar kneeling, while Melchior and Balthasar are waiting at the right. St. Joseph is seen at the left, and the ox and ass are farther back; the retinue of the three kings at the right, with a charming landscape in the distance.

*Panel. Height, 36 inches; width, 31½ inches.*

Dr. A. K. Gardiner Collection, New York.

[SEE ILLUSTRATION]



THE ADORATION OF THE MAGI  
BY AMBROSIUS BENSON

[199]

## GORTZIUS GELDORP

FLEMISH, 1553-1618

### 200 PORTRAIT OF A NOBLEMAN

Half length, standing, slightly to the right, eyes directed toward the spectator, his right arm akimbo, his left holding a glove; wide cart-wheel ruff, grey velvet doublet with a rich girdle. Dark background with the inscription "Aetatis suae, 41, anno 1616".

400-

*Panel. Height, 35 inches; width, 27 inches. Old gilt carved wood frame.*

## JAN VAN GOYEN

DUTCH, 1596-1656

### 201 DUTCH COUNTRYSIDE

A group of peasants carrying market produce are gossiping at a gate leading toward a cottage on the right, flanked by a tree in thick foliage; another cottage is at the left; warm grey sky with cloud effects. A fine example of the artist's golden period.

1.800-

*Cradled panel. Signed near the lower centre. Height, 11½ inches; width, 24½ inches. Black carved frame with gilt slip.*

A certificate of authenticity from Dr. Hofstede de Groot accompanies this painting, and he has noted it for inclusion in future editions of his "Catalogue Raisonné".

[SEE ILLUSTRATION]



DUTCH COUNTRYSIDE  
BY JAN VAN GOYEN

[201]



HARMAN VAN STEENWYCK

DUTCH, (?) -1612

202 STILL LIFE

800-

A variety of fish, a dish of olives, basket of ducks, brass kettle and a stone jug in charming arrangement on a table. Exquisitely detailed. *Cradled panel. Height, 27 inches; width, 36¼ inches.*

FERDINAND BOL

DUTCH, 1616-1680

203 PORTRAIT OF A LADY

1.800-

Half length, seated facing the spectator, her right arm resting on a balustrade as she toys with a string of beads, ornamenting her low-cut dark striped dress; pearl drops adorn her ears and a circlet of pearls is round the neck, while a fringed veil falls from her black hair to her shoulders; warm neutral background.

A fine characteristic work.

*Canvas. Height, 41 inches; width, 33½ inches.*

A certificate from Dr. Hofstede de Groot accompanies this painting.

[SEE ILLUSTRATION]



PORTRAIT OF A LADY  
BY FERDINAND BOL

[203]

ALBERT CORNELIS OF BRUGES

FLEMISH, ACTIVE 1500-1525

204 THE HOLY VIRGIN AND THE INFANT SAVIOUR

The Child stands in the lap of the Madonna, His left arm encircling her neck; she is attired in a blue garment with a voluminous scarlet cloak; at the left stands a white-robed angel drawing aside a green velvet curtain.

3,500- The centre panel of a triptych formerly in the Monastery of Amerzoden, North Brabant.

*Panel. Height, 38 inches; width, 28 inches.*

Attribution by Dr. Valentiner.

[SEE ILLUSTRATION]



THE HOLY VIRGIN WITH THE INFANT SAVIOUR  
BY ALBERT CORNELIS OF BRUGES

## HENRI MET DE BLES

FLEMISH, 1480-1521

### 205 ADORATION OF THE SHEPHERDS

The scene is laid in the interior of a vaulted temple, shorn of its front wall; columns of vari-colored marble and different shapes sustain the cornices and arches. The Infant Christ lies in the foreground, with the Virgin at the left, and angels, shepherds and musicians grouped about; in the distance a cottage and hills with an effective sky.

3.400- *Panel. Signed with the artist's sign manual, an Owl, on the fence in the distance at the centre of the composition. Height, 30 inches; width, 24 inches.*

Attribution confirmed by Dr. Friedlaender.

[SEE ILLUSTRATION]





ADORATION OF THE SHEPHERDS  
BY HENRI MET DE BLES

## DUTCH

CIRCA 1640-1650

### 206 ST. SEBASTIAN

The favorite of Diocletian has been condemned for his Christian belief and lies in the foreground with an arrow sticking in his breast, as Irene with attendants, including a hooded figure, arrives in the middle of the night to rescue his body for honorable burial. As yet they fail to realize that his wounds are not mortal.

*Canvas. Height, 63 inches; width, 50 inches.*

Purchased in Brussels in 1906.

1.700-

This painting is by a Dutchman influenced by Vermeer of Delft, if not an early work by this Master, as suggested by several European experts.

The angular treatment of the shadows prophesies by nearly three centuries some of the arrangement of planes by modernists of to-day.

[SEE ILLUSTRATION]



ST. SEBASTIAN  
DUTCH, MID-17TH CENTURY

[206]

**AELBERT CUYP**

DUTCH, 1605-1691

**207 LANDSCAPE WITH FIGURES**

An inn at the left, in front of which horsemen and wayfarers are seen; a mill at the right distance; grey sky with cloud effects animated by birds.

*Panel. Height, 13 $\frac{3}{4}$  inches; width, 20 $\frac{3}{4}$  inches.*

Attribution confirmed by Dr. von Bode.

From the Grimaldi Sale, Amsterdam, 1912.

[SEE ILLUSTRATION]

**FERDINAND BOL**

DUTCH, 1616-1680

**208 PORTRAIT OF A LADY**

Bust, facing the spectator, her brown hair decorated with pearls and flowers, attired in low-cut jewelled bodice, slashed sleeves and a fichu thrown over the shoulders; neutral dark background.

*Canvas. Signed under the brooch. Height, 40 inches; width, 33 inches. Carved gilt Florentine frame.*

Purchased from Carl Wachtler, Berlin, 1895.

**JAN JOZEF HOREMANS**

FLEMISH, 1682-1759

**209 INTERIOR OF AN INN**

Different types of boers and cavaliers regaling themselves, some of whom appear the worse for excessive libations; nice rendering of still life objects.

*Canvas. Height, 18 $\frac{1}{4}$  inches; width, 22 $\frac{1}{2}$  inches.*



LANDSCAPE WITH FIGURES  
BY AELBERT CUYP



## KAREL VAN DER PLUYM

DUTCH, 1607-1669

### 210 PORTRAIT OF A MERCHANT

Half length, seated, looking toward the spectator, his arms resting on a table with hands crossed, holding his spectacles over a book; a globe at the right, curtain background. He is attired in coat and fur-lined cap.

*Canvas. Signed partially "Karel van der" on the open book cover. Height, 28½ inches; width, 21½ inches. Gilt carved frame.*

Van der Pluym's life was interwoven with Rembrandt's, whose cousin he was, as well as being guardian of Rembrandt's son Titus.

With the exception of a signed portrait at Leyden, his works passed as those of Rembrandt for many years, and this painting has served experts as the key picture.

Purchased as a Rembrandt from Louis Lampe, expert of the Brussels Museum, in 1906.

Baron de Carters Collection, Antwerp.

Prince Vladimir Potemkin Collection.

Referred to in Baedeker's Guide as one of the art attractions of Antwerp, together with Rubens' Descent from the Cross and the Crucifixion.

Attribution confirmed by Dr. Bredius.

See article by J. O. Kronig in the "Burlington Magazine".

S.100-

[SEE ILLUSTRATION]



PORTRAIT OF A MERCHANT  
BY KAREL VAN DER PLUYM

SIMON DE VOS

FLEMISH, 1603-1676

211 SELF-PORTRAIT

Bust, shoulders to the right, head turned toward the spectator, golden blond hair parted in the middle and falling in curls to the shoulders, downy mustache, attired in dark jacket and white collar; neutral background. A striking and lifelike presentment.

*Cradled panel. Height, 25 inches; width, 19 inches.*

1.500- Attribution based on self-portrait in the Grenoble Museum, France.  
Purchased from the Leisler family, Vienna, 1895.

[SEE ILLUSTRATION]



SELF-PORTRAIT  
BY SIMON DE VOS

KAREL DU JARDIN

DUTCH, 1625-1678

212 THE ANGEL APPEARING TO THE SHEPHERDS

200- They are thrown into consternation at the appearance of the winged emissary in flowing white and blue garments on a bank of clouds; their flocks are grazing about.

*Canvas. Signed and dated 1670 at the lower left. Height, 27 inches; width, 20½ inches.*

GILLIS MOSTAERT

FLEMISH, 1534-1598

213 CHRIST CRUCIFIED

675- Nailed to the cross in the foreground, a skull and crossbones at the base, with a fanciful Jerusalem in the background; night sky, with the disc of the moon at the upper left. Rich coloring of enamel-like quality.

*Panel. Signed at the lower right. Height, 11½ inches; width, 9 inches.*

[SEE ILLUSTRATION]





CHRIST CRUCIFIED  
BY GILLIS MOSTAERT

**PETER NASON**

DUTCH, 1612-(?)

214 **PORTRAIT OF A YOUNG WOMAN**

900- Bust, head and shoulders slightly toward the left, her blond hair smoothed back and coiffed with a stiff linen hood ornamented with pink ribbon; she wears a dark dress with a wide lace-edged collar attached at the neck with a jewelled pink ribbon bow. Neutral background.

*Canvas. Height, 17 $\frac{1}{4}$  inches; width, 14 $\frac{1}{4}$  inches.*

[SEE ILLUSTRATION]

**OTTO MARCELLUS VAN SCHRIECK**

DUTCH, 1619-1678

215 **SNAKES IN COMBAT**

70- Amid dense vegetation two reptiles are coiled about the limbs of a tree, threatening each other with their fangs; fungus growth, moss butterflies and insects add their charm of color to the blooms of cyclamen, thistle and belladonna, all executed with the artist's characteristic detail.

*Canvas. Height, 23 inches; width, 20 inches.*



PORTRAIT OF A YOUNG WOMAN  
BY PETER NASON

BAREND VAN ORLEY

FLEMISH, 1490-1542

216 THE CRUCIFIXION

Represents the moment of the departure of the soldiers and the people from Golgotha, returning to Jerusalem, which is in the distance. The dead Christ is nailed to the cross rising in the foreground; Mary Magdalen is in deepest anguish and the holy Mother with clasped hands is sad and resigned, while the beloved St. John stands with right hand upraised.

4.750- *Cradled panel. Height, 36 inches; width, 56½ inches.*

Carrer Collection, Venice, 1904.

[SEE ILLUSTRATION]



THE CRUCIFIXION  
BY BAREND VAN ORLEY



JAKOB CORNELISZ VAN OOSTSANEN (OF AMSTERDAM)

DUTCH, 1477-1533

217 ADORATION OF THE SHEPHERDS

10. 250- The Madonna kneels at the left before the holy Babe in the cradle, while St. Joseph is at the right; angels and numerous cherubim, some as musicians, form a heavenly choir near the scene and fluttering about the open roof of the enclosure, while the shepherds stand and kneel at the left in an attitude of humility. Sheep browse among the rocks and hills in the distance.

*Cradled panel. Height, 38½ inches; width, 30 inches. Carved Gothic frame.*

Painted about 1512. In remarkable state of preservation.

See Kurt Steinbart, "Die Tafelgemälde des Jakob Cornelisz von Amsterdam", Strassburg, 1922, pages 72-4.

[SEE ILLUSTRATION]



ADORATION OF THE SHEPHERDS  
BY JAKOB CORNELISZ VAN OOSTSANEN

NICHOLAS MAES

DUTCH, 1632-1693

218 PORTRAIT OF A LADY

Three-quarter length, standing, facing the spectator, her blond hair arranged in waves terminating in two curls, wearing ear-drops and a pearl necklace, attired in a low-cut dress of yellow and white silk, which is partially covered by a flowing scarf of black chiffon; landscape background.

*Canvas. Signed and dated 1676 at the lower left. Height, 45 inches; width, 37 inches.*

See article, illustrated in "Art in America", June, 1921.

An exceptionally fine example in perfect state of preservation.

[SEE ILLUSTRATION]

FRANZ VAN MIERIS

DUTCH, 1635-1681

219 A FAMILY GROUP

Two ladies are seated partaking of tea, the gentlemen standing by, while a servant is bringing the kettle; a dog is of the party. Colorful costumes; glimpse of a garden with ornaments at the left.

*Panel. Height, 15½ inches; width, 20 inches.*

W. H. Aspinwall Collection, 1886.

Wood Collection, 1813.

ABRAHAM GOVAERTS

FLEMISH, 1589-1626

220 AMPHITRITE AND CUPIDS

Seated on the bank of a stream at the edge of a wood accompanied by the dimpled gods of love, and playing with turtle and crab; birds about, fish in the stream and flying above, mermaids and dolphins disappearing themselves in the distance.

*Canvas. Height, 16¼ inches; width, 22¾ inches.*

Attribution by Dr. A. Bredius.



PORTRAIT OF A LADY  
BY NICHOLAS MAES

ANTONIE PALAMEDES

DUTCH, 1600-1673

221 **PORTRAIT OF A BURGHER**

Half length, standing, head and shoulders to the right, eyes directed toward the spectator, holding his gloves in his left hand, his right placed on his chest. Attired in black coat with cape, white collar and cuffs; dark background, with the coat of arms of the Briel and Sweerts (de Lanas) families at the upper left.

*Canvas. Signed and dated 1654 at the left. Height, 33 inches; width, 26 inches.*

A certificate of authenticity from Dr. Hofstede de Groot accompanies this painting.

Purchased from Dr. Koser, Berlin, 1895.

[SEE ILLUSTRATION]



PORTRAIT OF A BURGHER  
BY ANTONIE PALAMEDES



JAN MIJTENS

DUTCH, 1614-1670

222 PORTRAIT OF A GENTLEMAN

Three-quarter length, standing, facing the spectator, attired in rich mauve silk costume, gracefully draped, and an undergarment of white linen showing at the sleeves, lace neckwear, long brown wig falling to the shoulders. His right hand rests on a pediment; tree trunks in the background, with a sunset sky.

*Canvas. Signed on the tree trunk at the left. Height, 40 inches: width, 33 inches.*

1,000-

A certificate of authenticity from Dr. Hofstede de Groot accompanies this painting.

Bought from the family of Van Tuyl Serkerken of Middleburg, through Goudstiker, Amsterdam, in 1895.

[SEE ILLUSTRATION]



PORTRAIT OF A GENTLEMAN  
BY JAN MIJTENS

## JOOST VAN CLEEVE

FLEMISH, 1485-1525

### 223 ST. JEROME IN CONTEMPLATION

A venerable old man sits absorbed in an open book on a table before him, while his left index finger rests on a skull. He is attired in blue with a red over-garment; fine interior with bits of still life minutely characterized, glimpse of a landscape through an arched opening at the back.

4. x 50- *Panel. Height, 39 inches; width, 33 inches.*

Attribution by Dr. Valentiner.

Dr. A. K. Gardiner Collection, New York.

[SEE ILLUSTRATION]



ST. JEROME IN CONTEMPLATION  
BY JOOST VAN CLEEVE

PETER PAUL RUBENS

FLEMISH, 1577-1640

224 THETIS PLUNGING ACHILLES INTO THE STYX

Between carytides representing Pluto and Proserpine, regents of hell, who support a portico, the goddess stoops to immerse her son to make him invulnerable. Clotho, one of the Fates, holds a torch at her side; Cerberus, the triple-headed dog of the infernal regions, is on guard in the foreground. The background shows Charon ferrying a load of passengers across the Styx.

*Panel. Height, 42½ inches; width, 35 inches.*

From a series of paintings by Rubens illustrating the Life of Achilles for Philip IV of Spain.

Ducs d'Osuna and d'Pastrana Collections.

Described by Max Rooses and in Smith's Catalogue Raisonné, Part II, pages 250-1.

Described by Paul Lafond in "Les Arts Anciennes de Flandre", Vol. 4, page 125.

Described by Dr. Valentiner in an article on Rubens' paintings in America, "Zeitschrift für Bildende Kunst", 1912.

Engraved by Franz Ettinger, 1679, and B. Baron, 1724.

[SEE ILLUSTRATION]



THETIS PLUNGING ACHILLES INTO THE STYX  
BY PETER PAUL RUBENS



JACOB VAN RUYSDAEL

DUTCH, 1628-1682

225 LANDSCAPE

On the edge of a group of fine birch trees a boy is seen with sheep, and a tree trunk lies across the richly colored sward; a pond is at the right distance, with an irregular bank; hilly distance with a glimpse of a village; grey sky with cloud effects.

A refined and poetic work of the artist's best period.

*Canvas. Signed and dated 1669 at the lower left. Height, 25½ inches; width, 33 inches.*

L. 600- A certificate from Dr. Hofstede de Groot accompanies this painting. Thomas Sheffield Esq. Collection, Ladbroke Grove, London.

Dr. von Marenzeller Collection, Vienna.

Described in Smith's Catalogue Raisonné (De Groot), Vol. IV, page 232.

Exhibited at the Exhibition of Old Masters, Burlington House, London.

[SEE ILLUSTRATION]



LANDSCAPE  
BY JACOB VAN RUYSDAEL

## DESIDERIUS ERASMUS

DUTCH, 1467-1536

### 226 THE CRUCIFIXION

The cross bearing the Christ is placed in the immediate foreground, the body sags and strains heavily upon the nailed hands. On a plane farther back the two thieves bound to their crosses appear distorted in their agony. The Virgin is sustained by St. John at the left, while Mary is at the right; the background represents mountainous country with castellated buildings. The great variety of brilliant blues, reds, yellows and greens have become singularly translucent and enamel-like.

*Cradled panel. Height, 12 inches; width, 9¾ inches.*

Attribution based upon analogy between this and the signed painting by Erasmus in the Faust Collection, St. Louis, attention to which was first drawn by Maurice W. Brockwell in "Art in America", Vol. 6, Dec. 1917.

Purchased in Brussels, 1900.

[SEE ILLUSTRATION]



THE CRUCIFIXION  
BY DESIDERIUS ERASMUS

DAVID TENIERS

FLEMISH, 1610-1690

227 A MARRIAGE FEAST

In a clearing beside the inn the convives are seated at tables laden with viands, dancing or standing about in groups while three musicians are on a platform nearby, dogs and a pig are about, and fine bits of still life, pots and pans deserve mention. A church looms up in the distance; effective grey sky with silvery cloud effects. From the artist's best period; crisp execution.

3,000- *Canvas. Signed at the lower left. Height, 32½ inches; width, 48½ inches.*

A certificate of authenticity from Dr. Valentiner accompanies this painting.

[SEE ILLUSTRATION]



A MARRIAGE FEAST  
BY DAVID TENIERS



JAN STEEN

DUTCH, 1626-1679

228 SELF-PORTRAIT AS A HUNTER

Standing behind a table upon which a gamebag has been partly emptied of dead birds, he smilingly grasps a glass of wine as he holds a gun over his shoulder; a hare and a pigeon hang from hooks at the right, while a glimpse of fields through a window at the left adds charm to the composition.

*Canvas. Signed at the lower right. Height, 48 inches; width, 41 inches. Antique carved frame.*

A certificate of authenticity from Dr. Hofstede de Groot accompanies this painting.

Mentioned in Smith's Catalogue Raisonné (De Groot), Vol. 1, page 236.

Dr. Herman Krauspe Collection, Berlin.

3,500-

[SEE ILLUSTRATION]



THE HAPPY HUNTER  
SELF-PORTRAIT  
BY JAN STEEN

EGBERT VAN DER POEL

DUTCH, 1621-1664

229 RUSTIC INTERIOR

A peasant woman is seated preparing foods, which lie in large quantities upon an adjacent table; fine bits of still life about. A sheep and some implements are seen at the back.

*Panel. Signed and dated 1645 at the lower left centre. Height, 15¾ inches; width, 22½ inches.*

100-

A certificate of authenticity from Dr. Hofstede de Groot accompanies this painting.

Dr. Adolf von Marenzeller Collection, Vienna, 1904.

[SEE ILLUSTRATION]

DIRCK HALS

DUTCH, 1600-1656

230 THE TOILET

900-

Before her table, covered with a dark red cloth upon which her linen headdress is spread out, a young woman is seated, her hair down; she wears a light green dress, a dark bodice, white cape and red under-garment.

*Panel. Height, 12 inches; width, 15 inches. Carved wood frame. From the Grimaldi Sale, Amsterdam, 1912.*



A RUSTIC INTERIOR  
BY EGBERT VAN DER POEL

ABRAHAM VAN BEYEREN

DUTCH, 1620-1675

231 STILL LIFE, FISH

Occupying the foreground, partly in baskets, and on the ground is a large variety of fish, lobsters and crabs; the sea appears on the right and on the left is seen the town of Scheveningen perched on a hill.

*Canvas. Signed with initials at the lower right of centre. Height, 38 inches; width, 48 inches.*

1.100- This painting has been pronounced by Dr. von Bode and other critics to be the masterpiece of Van Beyeren.

Purchased in Brussels in 1900.

[SEE ILLUSTRATION]



STILL LIFE  
BY ABRAHAM VAN BEYEREN



## JOACHIM DE PATINIR

FLEMISH, 1490-1524

### 232 ST. JEROME AS A PENITENT

The hermit is kneeling in a thicket before a crucifix, his breast bared, a skull lying before him and the lion at his side. Charming landscape with figures, castles and mountains.

*Cradled panel. Height, 17 inches; width, 12 inches.*

2.000- Hart Collection, New York, where it was ascribed to Dürer. Formerly in the Duke of Tuscany Collection.

[SEE ILLUSTRATION]

## HARMAN VAN STEENWYCK

DUTCH, (?) -1612

### 233 STILL LIFE

2.15- A duck, some fish, onions, a candlestick, jug, etc., in nice arrangement on a table.

*Panel. Signed at the lower right. Height, 9 inches; width, 10 inches.*

A certificate of authenticity from Dr. Hofstede de Groot accompanies this painting.



ST. JEROME AS A PENITENT  
BY JOACHIM DE PATINIR

SIR ANTHONY VAN DYCK

FLEMISH, 1599-1641

234 BUST PORTRAIT OF RUBENS

Head and shoulders to the front, attired in wide scalloped collar and crimson velvet doublet, wearing a gold chain across his breast; dark background, with feigned oval. The master is represented at middle age.

*Canvas. Height, 26 inches; width, 20 inches.*

7.750- John Purling Collection, 1801.

P. Coxe Collection, 1815.

Mentioned in Smith's Catalogue Raisonné, 1830, Edward Gray Collection.

William Muller Collection.

A. Powells Collection.

Henry Graves Collection, Pall Mall, London.

Engraved by Wollett when in the Collection of the Earl of Godolphin.

[SEE ILLUSTRATION]



PORTRAIT OF RUBENS  
BY SIR ANTHONY VAN DYCK

NICHOLAUS BERGHEM

DUTCH, 1620-1683

235 ST. PETER

Half length, unkempt, looking expectantly into space, clasping a cord from which a key is suspended; clad in a brown suit with a dark green mantle. The tips of a white collar show under his shaggy yellowish beard and his copper-colored hair barely covers the top of his head.

*Panel. Signed and dated 1644 at the left. Height, 24½ inches; width, 19½ inches.*

1.000- One of the rare portraits by this master.

A certificate from Dr. Hofstede de Groot accompanies this painting. See article on Berghem by G. Frank Muller in "Art in America", February, 1919.

[SEE ILLUSTRATION]



ST. PETER  
BY NICHOLAUS BERGHEM



GERARD DOU

DUTCH, 1613-1675

236 THE SERENADE

An outdoor scene representing two young men in fancy costume preceded by a torch-bearer stopping on their way to listen to a young woman playing a guitar.

*Panel. Height, 6 inches; width, 4½ inches.*

A certificate by Dr. Hofstede de Groot accompanies this painting, and he has noted it for inclusion in future editions of his Catalogue Raisonné.

King Ludwig I of Bavaria Collection.

Lola Montez Collection.

Mrs. Dana Collection, Boston.

Dr. Reuling Collection, Baltimore.

[SEE ILLUSTRATION]



THE SERENADE  
BY GERARD DOU

[236]

JAN GOSSART (MABUSE)

FLEMISH, 1472-1533

237 LEDA AND THE SWAN

Seated in the foreground, nude to her hips as the folds of her garment fall over her lap; to her right stands Jupiter in the shape of a swan, upon whose neck she rests her elbow. Her three children, Castor playing about, Pollux resting against her left shoulder and Helena at the lower right, add to this graceful composition; effective sky.

950- Panel. Height,  $42\frac{1}{2}$  inches; width,  $34\frac{1}{2}$  inches. Gilt carved wood frame.

From a private Viennese Collection, 1890.

[SEE ILLUSTRATION]



LEDA AND THE SWAN  
BY JAN GOSSART (MABUSE)

JAN VAN NOORDT

DUTCH, 1620-1676

238 **PORTRAIT OF A YOUNG GIRL**

A ruddy faced girl standing at half-length in an arbor which is draped with a curtain has her pampered dog on a red cushion in front of her. On her right hand is perched a hooded falcon, and she holds a long spear in her left; a black velvet cap decorated with feathers crowns her blond curly hair.

*Canvas. Signed and dated 1645 at the lower right. Height, 33 inches; width, 26½ inches.*

1.300-

Works by this artist are generally attributed to Maes.

A certificate from Dr. Hofstede de Groot accompanies this painting. See article in "Oud Holland", 1892, by Dr. de Groot, page 210.

See article in "L'Art Flamand et Hollandais", 1911, by J. O. Kronig, page 147.

[SEE ILLUSTRATION]



PORTRAIT OF A YOUNG GIRL  
BY JAN VAN NOORDT



PETER NASON

DUTCH, 1612-(?)

239 PORTRAIT OF A YOUNG GIRL

Three-quarter length, standing, facing the spectator, her hands grasping her gloves in the left. Attired in typical Dutch bonnet, black silk dress, wide lace collar and wristbands, while a coral necklace adds an agreeable touch of color; landscape background. An exceptional example of refined Dutch portraiture.

44.500- *Canvas. Signed at the lower left. Height, 35 inches; width, 22 inches. Gilt carved frame.*

A certificate of authenticity from Dr. Hofstede de Groot accompanies this painting.

[SEE ILLUSTRATION]



PORTRAIT OF A GIRL  
BY PETER NASON



PEASANTS IN A BRAWL  
BY JAN MIENSE MOLENAER

[240]

JAN MIENSE MOLENAER

DUTCH, 1610-1668

240 PEASANTS IN A BRAWL

Interior of an inn where, during a repast consisting of mussels, a dispute has arisen and a general *mêlée* is ensuing.

*Panel. Signed on a stool in the foreground. Height, 13 inches: width, 17¼ inches.*

A certificate of authenticity from Dr. Hofstede de Groot accompanies this painting.

Dr. Adolf von Marenzeller Collection, Vienna, 1904.

[SEE ILLUSTRATION]



STILL LIFE—FLOWERS  
BY JAN VAN OS

[241]

JAN VAN OS

DUTCH, 1744-1808

241 STILL LIFE, FLOWERS

A variety of beautiful blooms are arranged in a carved vase placed on a marble table; landscape background.

*Panel. Signed at the lower right centre. Height, 19 inches; width, 15½ inches.*

Mrs. Henrietta Webb Collection, New York.

[SEE ILLUSTRATION]

PIETER VAN LAER

DUTCH, 1582-1642

242 THE BOAR HUNT

Under the shadow of a great tree at sunset a wild boar is being attacked by sportsmen on horseback and afoot; numerous dogs are unleashed for the fray, a peasant is loading his gun, while others are attending the horses and the trophies of the chase.

150- *Canvas. Height, 21 $\frac{3}{4}$  inches; width, 27 inches.*

This painting has also been attributed to Peter Verbecque.

CORNELIUS DUSART

DUTCH, 1660-1704

243 EXTERIOR OF AN INN

850- A midday scene with peasants, young and old, some resting and others playing at ninepins. Under the eaves two compartments at the right are occupied by people drinking and smoking.

*Canvas. Signed and dated 1682 under the eaves. Height, 22 $\frac{1}{2}$  inches; width, 19 $\frac{1}{2}$  inches.*

Dr. Adolph von Marenzeller Collection, Vienna, 1904.

[SEE ILLUSTRATION]



EXTERIOR OF AN INN  
BY CORNELIUS DUSART



MARCELLUS KOFFERMANS

FLEMISH, ACTIVE 1549-1575

244 THE ASSUMPTION OF THE VIRGIN

The Holy Mother is seen on a bank of clouds attended by angels, while cherubim are grouped about in a celestial atmosphere, and various apostles are clustered at the empty tomb and gaze upward in ecstasy.

500-

*Panel. Signed on the base of the tomb. Height, 11 $\frac{1}{4}$  inches; width, 8 $\frac{1}{4}$  inches. Original carved wood frame.*

[SEE ILLUSTRATION]



THE ASSUMPTION OF THE VIRGIN  
BY MARCELLUS KOFFERMANS

JAN MEERHOUT

DUTCH, (?) -1677

245 GORCHUM, HOLLAND

At the junction of the Waal and Maas rivers this quaint town with its churches and mills is charmingly depicted. A road approaching it from the foreground is connected with a drawbridge; figures about; creamy-grey sky.

250- *Panel. Signed at the lower right. Height, 30 inches; width, 41 inches. Antique carved frame.*

Arthur Kay Collection, Glasgow.

[SEE ILLUSTRATION]

EGBERT VAN DER POEL

DUTCH, 1621-1664

246 SEASCAPE WITH FISHERFOLK

85- On the beach a cart and horse are seen, and groups of peasants are bargaining for the fish laid out in baskets and on the sand; boats are beached at the left and a church rises in the distance, with sails in the offing; grey sky with cloud effects.

*Panel. Height, 10½ inches; width, 17 inches.*

CORNELIS ENGELBRECHTSEN

DUTCH, 1468-1533

275- 247 A FEMALE SAINT

Half length, facing the spectator, reading a book held in her left hand while the hilt of a long sword reposes in her right; clad in low-cut mauve waist with white at the neck, close-fitting, gold-embroidered cap with golden halo; landscape with castle in the distance.

*Panel. Height, 17 inches; width, 11 inches.*

George Hall (Consul to Constantinople) Collection, 1902.



GORCHUM, HOLLAND  
BY JAN MEERHOUT

## GOTHIC AND RENAISSANCE WOOD CARVINGS

NUMBERS 248-266

### WESTPHALIAN

CIRCA 1600

248 **CARVED OAK GROUP, CHRIST IN THE HOUSE OF SIMON**

The Saviour, the questioning Pharisee and a surprised associate are seated at a simple repast, while the Magdalen in the act of anointing Christ's feet receives His blessing.

*Height, 10¼ inches; width, 10½ inches*

Illustrated in the "International Studio", November, 1927.

[SEE ILLUSTRATION]

### SOUTH GERMAN

17TH CENTURY

249 **CARVED FIGURE**

St. Sebastian bound to a tree, displayed at full length with drooping head. Strong Van Dyck influence. Linden wood. *Height, 38 inches*

### TYROLEAN

CIRCA 1550

250 **CARVED WOOD GROUP (ANNA SELBSTDRITT)**

St. Ann, mother of the Virgin, is seated holding on her right knee the Infant Christ, to Whom the Virgin presents an open book. Gilded and polychromed. *Height, 21 inches*



CHRIST IN THE HOUSE OF SIMON  
CARVED OAK GROUP, WESTPHALIAN, CIRCA 1600





CARVED WOOD ANGELS  
TYROLEAN, CIRCA 1540

[251]

# TYROLEAN

CIRCA 1540

## 251 PAIR OF CARVED WOOD ANGELS

Holding candlesticks, gilded and chromed. (2) *Height, 21 inches*

[SEE ILLUSTRATION]

200-

## SOUTH OF FRANCE

15TH CENTURY

### 252 CARVED WOOD AND MARBLE TRIPTYCH

325- The centre represents the marble relief of Christ bound to a post and standing on the head of a cherub; the right and left wings represent reliefs carved in wood covered with wax (encaustic), portraying the Investiture of St. Ildefonso with the chasuble, and St. Nicholas with the resurrected children in a tub. Polychromed.

*Height, 18 inches; width, open, 18½ inches; closed, 9½ inches*  
Bought in Avignon, France, about 1900.

## SOUTHERN FRENCH OR SPANISH

16TH CENTURY

### 253 CARVED WOOD STATUE OF THE KING

150- He wears a crown, his body partly covered with gilt copper plates. Gilt and polychromed. Very rare. *Height, 15½ inches*

Illustrated in the "International Studio", October, 1927.

## SOUTH GERMAN

CIRCA 1480

### 254 CARVED WOOD FIGURE OF ST. FLORIAN

225- Standing wearing a unique cap and a suit of armor, over which falls a cloak. At his feet is the model of a church upon which he was to empty his pail of water. Much of the original polychrome remains.

*Height, 35 inches*

## LATE GOTHIC GERMAN

15TH CENTURY

### 255 CARVED OAK FIGURE

175- A Bishop in ornate mitre, holding part of a crozier and an open book.

*Height, 30 inches*

## FRENCH

CIRCA 1500

### 256 GOTHIC CARVED WOOD FIGURE

175- An angel holds the sudarium or St. Veronica's veil, which bears the supposed features of Jesus Christ. The angel is an attractive, curly-headed youth standing upon a small circular plinth, and wears a long alb and cope and an amice. Oak. *Height, 29½ inches*

Two similar pieces are in the Hoentschel Collection of the Metropolitan Museum.

[SEE ILLUSTRATION]

## FLEMISH (NEAR ANTWERP)

CIRCA 1600

### 257 CARVED WOOD GROUP, THE FLAGELLATION OF ST. AGATHA

110- The Saint is being scourged by two soldiers in armor. Remnants of polychrome. *Height, 15 inches; width, 12 inches*

## FRENCH

CIRCA 1500

### 258 CARVED WOOD FIGURE, THE MADONNA AND CHILD

100- The Virgin seen at half length wears a crown and a veil, the youthful Christ has His hand raised in the act of blessing. Traces of original chrome. *Height, 17 inches*



GOTHIC CARVED WOOD FIGURE  
FRENCH, CIRCA 1500

## ALSATIAN (FLEMISH INFLUENCE)

CIRCA 1460

### 259 CARVED WOOD GROUP FROM A RETABLE

Representing a standing monk and three figures in an intensely devotional attitude; attired in fine costumes. Oak.

*Height, 13½ inches; width, 9½ inches*

Spetz Collection.

[SEE ILLUSTRATION]

## FLEMISH

CIRCA 1525

### 260 CARVED WOOD FIGURE, THE MADONNA AND CHILD

The Virgin wearing a gilt crown is seated with the Christ Child on her knee.

*Height, 22½ inches*

## SUABIAN

15TH CENTURY

### 261 CARVED WOOD FIGURE OF ST. ANN

Standing at full length, with a distinctive cap and voluminous robe, her hands crossed. A very attractive figure. *Height, 24¾ inches*

## FRENCH

CIRCA 1600

### 262 CARVED WOOD FIGURE OF A DONOR

A middle-aged man at his devotions, wearing a plaited garment, before a prieu-dieu on the side of which is a shield with the letters M. N. C. interwoven with cords and tassels. Oak. *Height, 13 inches*



CARVED WOOD GROUP FROM A RETABLE  
ALSATIAN, CIRCA 1460



## FRENCH

CIRCA 1550

### 263 CARVED WOOD FIGURE OF ST. MARK

700- As a young man with a wealth of curly hair, teaching from an open book, which he holds in his right hand; white undergarment, green chasuble, lined with red and edged with gold, and maniple drops from his left arm. Polychromed; plane tree wood. *Height, 26 inches*  
Spetz Collection.

[SEE ILLUSTRATION]

## SUABIAN

15TH CENTURY

### 264 CARVED WOOD GROUP OF ST. ANN, ST. MARY AND THE CHRIST CHILD (ANNA SELBSTDRITT)

75- St. Ann kneeling, holds on her right knee the Christ Child and her left arm encircles the Virgin Mother; she wears a distinctive Suabian cap. Remnants of original polychrome. *Height, 12 inches*  
Purchased in Salzburg, Austria.

## SPANISH

17TH CENTURY

### 265 CARVED WOOD BUST

75- Representing a mitred Bishop with an opening near the base as a reliquary. Polychromed. *Height, 27 inches*

## FRENCH

CIRCA 1600

### 266 CARVED WOOD STATUETTE OF ST. MARK

75- Seated with the distinguishing lion at his side. Polychromed. *Height, 25 inches*  
Purchased in Lyons, France.



CARVED WOOD FIGURE  
OF ST. MARK  
FRENCH, CIRCA 1550



VIEW OF DR. STILLWELL'S STUDY

THIRD SESSION

NUMBERS 267-447

EUROPEAN PORCELAINS

NUMBERS 267-307

267 **TWELVE DRESDEN PORCELAIN CHOCOLATE SPOONS**

15- With flower decoration. (12)

268 **SMALL DRESDEN PORCELAIN STANDARD**

4- Openwork decoration, with flower ornamentation.

269 **PAIR OF SMALL DRESDEN PORCELAIN BONBON DISHES**

6- Leaf shape. (2)

270 **PAIR OF SMALL DRESDEN PORCELAIN BONBON DISHES**

5- Similar to the preceding. (2)

271 **LARGE DRESDEN PORCELAIN FRUIT DISH**

7- Boat shape, openwork pattern designed with flower medallions.

272 **SMALL DRESDEN PORCELAIN STANDARD**

6- Openwork, with flower decoration.

273 **PAIR OF MINTON CANDLESTICKS**

15- Square columns topped with urns. Roman design and decoration.  
(2) *Height, 11½ inches*

274 **LARGE DRESDEN PORCELAIN PLATE**

75c White and gold decoration.

275 **LARGE DRESDEN PORCELAIN PLATE**

75c With fruit decoration.

276 **LARGE DRESDEN PORCELAIN PLATE**

75c With flower decoration.

277 **THREE SMALL DRESDEN PORCELAIN PLATES**

5- With basket pattern and fruit decoration. (3)

278 **PAIR OF DRESDEN PORCELAIN STANDARDS**

Richly ornamented in gold with raised medallions of fruit, etc. (2)

279 **PAIR OF DRESDEN PORCELAIN STANDARDS**

Similar to the preceding. (2)

280 **PAIR OF DRESDEN PORCELAIN STANDARDS**

Similar to the preceding. (2)

281 **LARGE DRESDEN PORCELAIN BONBON DISH**

Leaf shape.

282 **PAIR OF SMALL DRESDEN PORCELAIN BONBON DISHES**

Openwork dishes, decorated with flower medallions. (2)

283 **PAIR OF SMALL DRESDEN PORCELAIN BONBON DISHES**

Similar to the preceding. (2)

284 **PAIR OF LARGE DRESDEN PORCELAIN BONBON DISHES**

Openwork decoration, designed with floral medallions. (2)

285 **SEVRES PORCELAIN BOWL WITH ORMOLU MOUNTS**

Decorated with medallions on robin's-egg blue ground; interior flower decoration. *Height, 15 inches*

286 **SIX SEVRES ROYAL BLUE PORCELAIN COFFEE CUPS WITH SAUCERS**

With gold decoration. (12)

287 **SEVRES PORCELAIN SALAD BOWL**

From the household service of King Louis Philippe, with his monogram and crowned laurel wreath.

288 **BOHEMIAN BLUE GLASS VASE**

Etched with forest scene and deer. Exceptional example.

*Height, 16 inches*

289 **FINE EMPIRE SEVRES PORCELAIN CORBEILLE**

Oval openwork basket, with gold and acanthus-leaf decoration.

*Size, 11 x 15 inches*

290 **THREE DRESDEN PORCELAIN LOW STANDARD FRUIT DISHES**

With flower decoration. (3)



291 **ELEVEN SEVRES ROYAL BLUE PORCELAIN TEACUPS AND SAUCERS**

70- With gold floral decoration. (22)

292 **EIGHTEEN SMALL DRESDEN PORCELAIN PLATES**

27 1/2 Flower and insect decoration; wickerwork border. (18)

293 **PAIR OF DRESDEN PORCELAIN VASES**

50- With burnished bases and handles. Decorated with hunting scenes.  
(2) *Height, 10 inches*

294 **PAIR OF EMPIRE AMPHORA-SHAPED VASES**

55- Burnished gold, with etched flower decoration. Acanthus handles.  
(2) *Height, 12 1/2 inches*

295 **TWELVE OLD BERLIN PORCELAIN TEACUPS AND SAUCERS**

17 1/2 Flower decoration. Imperial porcelain manufacture. (24)

296 **FIFTEEN ROYAL BLUE DRESDEN PORCELAIN SOUP PLATES**

35- Decorated with flowers in medallions. (15)

297 **FOURTEEN DRESDEN PORCELAIN DINNER PLATES**

17 1/2 Basket pattern decorated with flowers. (14)

298 **FIFTEEN DRESDEN PORCELAIN DINNER PLATES**

20- Similar to the preceding. (15)

299 **RED BOHEMIAN GLASS BOX**

20- Oblong, etched with scenes of the chase, deer and pursuing dogs;  
brass mounts; the bottom with grapevine design.  
*Size, 4 x 8 1/2 inches*

300 **TEN DRESDEN PORCELAIN GAME PLATES**

85- With bird decoration. (10)

301 **FIFTEEN DRESDEN PORCELAIN SOUP PLATES** CIRCA 1790

25- Basket pattern decorated with flowers. (15)

302 **FOURTEEN DRESDEN PORCELAIN GAME PLATES**

130- Decorated with animal heads. (14)

303 **EIGHTEEN DRESDEN PORCELAIN TEA PLATES**

2 1/2 With flower decoration. (18)



304 **EIGHTEEN ROYAL BLUE DRESDEN PORCELAIN DINNER PLATES**

Decorated with flowers in medallions. (18)

305 **TWENTY-FOUR WHITE AND GOLD DRESDEN PORCELAIN BREAKFAST PLATES**

CIRCA 1750

From the Royal Household service. (24)

306 **PAIR OF DRESDEN PORCELAIN FIGURES**

Man and woman, richly dressed in the French costume of 1750, holding baskets and offering flowers. Rich in color. Dresden mark. (2)

*Height, 19 inches*

307 **NINE WHITE AND GOLD DRESDEN PORCELAIN COFFEE CUPS WITH SAUCERS**

CIRCA 1750

From the Royal Household service. (18)

**MISCELLANEOUS OBJECTS OF ART**

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NUMBERS 308-352

308 **COPPER AND MERCURY GILT CIRCULAR ORNAMENT**

Part of the staff of a Processional Cross, decorated with six lozenges with heads of two saints intact. *Height, 3 inches; diameter, 5 inches*

309 **BRONZE TWO-FIGURE GROUP**

GERMAN, CIRCA 1800

The Card Players.

*Height, 9 inches*

310 **PAIR OF BRASS BENITIERS**

ITALIAN, 17TH CENTURY

(2)

*Width, 17 inches*

311 **TWO BRASS HOLY WATER BASINS**

ITALIAN, CIRCA 1700

(2)

*Width, 14 inches*

312 **HEAD OF ST. JOSEPH, BY A FOLLOWER OF SAN MARTINO**

NEAPOLITAN, CIRCA 1700

From a Nativity.

*Height, 4½ inches*

313 **ITALIAN IVORY CRUCIFIX**

Representing the ideal Christ in extraordinary anatomical perfection and with expression of great sorrow and agony.

*Height, 23 inches; width, 10½ inches*

6- 314 **TWO SHEFFIELD PLATE CANDLESTICKS**  
Queen Anne and Adam designs. (2) *Height, 12½ and 12 inches*

7- 315 **PAIR OF CARVED AND GILDED WOOD WALL BRACKETS**  
(2) *Height, 17 inches; width, 18 inches*

35- 316 **WALL BRACKET** SPANISH, 17TH CENTURY  
With open scroll ornament; glass backed.  
*Height, 19 inches; width, 14 inches*

27<sup>12</sup> 317 **PAIR OF SILVERED ALTAR CANDLESTICKS**  
(2) ITALIAN, CIRCA 1800  
*Height, 32½ inches*

15- 318 **PAIR OF BRONZE BUSTS** FRENCH, 19TH CENTURY  
Racine and Boileau. Signed and dated "Chardigny, 1850 and 1853".  
Marble bases. (2) *Height, with base, 9½ inches*

50- 319 **PAIR OF SPANISH GOTHIC TRIPOD CANDLESTICKS**  
Of iron and brass. (2) *Height, 10½ inches*

25- 320 **PAIR OF MEXICAN CARVED AND PIERCED WOOD BRACKETS**  
With eagle holding serpent in his bill. (2)  
*Height, 17 inches; width, 15 inches*

75- 321 **SILVER CROWN** MEXICAN, CIRCA 1700  
Taken from a life-size altar figure of Jesus mocked.  
*Height, 8¾ inches; diameter, 16 inches*

27<sup>12</sup> 322 **BRONZE STATUETTE**  
A warrior ornamented with a lion's skin, holding his shield at full  
length with his left hand and ready to strike with the sword in his  
right. *Height, 9 inches*

12- 323 **PAIR OF ORMOLU CANDELABRA**  
The stems representing two figures supporting two branches each.  
Boldly designed and decorated with flowers. (2) *Height, 22 inches*

10- 324 **SPANISH GOTHIC BRASS MONSTRANCE**  
*Height, 13½ inches*

40- 325 **TORTOISE-SHELL JEWEL BOX** MEXICAN, 18TH CENTURY  
Engraved with hunting scenes; metal mounts.  
*Height, 6½ inches; width, 10 inches*



TOLTEC TERRA COTTA IDOL

[326]

326 **TOLTEC TERRA COTTA IDOL**

Figure of a humpback squatting upon the ground with hands and feet in juxtaposition, dressed in a garment buttoned down the back. Known as Pre-Aztec and Mayan, from the State of Jalisco, Mexico. A splendid example of this class, of which no two specimens are exactly alike.

*Height, 8 $\frac{3}{4}$  inches*

Endorsed by the Trocadero Ethnographical Museum, Paris, and by Professor Marshall H. Saville of the Museum of the American Indian, Heye Foundation, New York.

[SEE ILLUSTRATION]

327 **BRONZE STATUETTE OF HERCULES AND THE NEMEAN LION**

FRENCH, EARLY 19TH CENTURY

The first of the desperate adventures enjoined upon him by Eurystheus. Fine patine. *Height, 6½ inches*

50-

328 **BRONZE FIGURE**

The Dying Gaul. Fine old reproduction of one of the finest Greek works. Rosso antico marble and bronze base.

*Height, 10 inches; length, 11 inches*

35-

329 **BRONZE GROUP: QUAIL, BY J. MOIGNIEZ**

FRENCH, 19TH CENTURY

*Height, 14 inches*

35-

330 **BRONZE FEMALE BUST, BY MARIN** FRENCH, 19TH CENTURY

Her right breast bare, encircled by a festoon of flowers. On marble base. *Height, 11½ inches*

15-

331 **BRONZE CRUCIFIX BY G. GATTI** ITALIAN, 18TH CENTURY

On pedestal. Signed on foot rest.

*Height, 26 inches; width, 13 inches*

30-

332 **RUSSIAN MALACHITE JEWEL BOX**

Of beautifully matched stone. Lined with red satin.

*Height, 3¾ inches; length, 8¾ inches; width, 6 inches*

27½-

333 **SMALL BRONZE GROUP** GERMAN, EARLY 19TH CENTURY

The knife-grinder; complicated casting, fine modelling and patine.

*Height, 7 inches*

30-

334 **BRONZE VASE OF ROMAN SHAPE AND DESIGN**

Ornamented with festoons of ribbons and garlands of fruit; male figure handles. *Height, 24 inches; width, 17 inches*

Marshall O. Roberts Collection, New York, 1897.

30-

**THE FOLLOWING THREE NUMBERS, 335-337, ARE BY**  
**GIUSEPPE SAN MARTINO, SCULPTOR OF GREAT REPUTATION**

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NEAPOLITAN, ACTIVE 1700

**335 POLYCHROMED TERRA COTTA FIGURE**

An angel in flying attitude, once suspended in adoration as part of a Nativity. Most consummate representation of the human form.

*Height, 12 inches*

[SEE ILLUSTRATION]

**336 PAIR OF ANGEL HEADS, AND ANOTHER**

Joined together as portion of a Nativity. (2)

*Height of the first, 4 inches; of the other, 2¼ inches*

[SEE ILLUSTRATION]

**337 JESUS BAMBINO**

A matchless seated figure, extending His left hand, which holds a burning heart.

*Height, 4½ inches*

[SEE ILLUSTRATION]

**338 PAIR OF CARVED WOOD BRACKETS**

SPANISH, CIRCA 1750

With conventionalized eagles. (2) *Size of each, 22 x 6½ inches*

**339 MARBLE RELIEF**

SPANISH, CIRCA 1600

The Saviour crowned with thorns and carrying a staff, with a rope about His neck, is represented as having fallen upon His knee. Old frame with Spanish quotation. *Height, 12 inches; width, 7½ inches*

**340 GOTHIC IRON PROCESSIONAL CROSS**

SPANISH, 15TH CENTURY

Mounted on a mottled green marble globe. *Height, 12 inches*

**341 GILT COPPER ALTAR ORNAMENT**

SPANISH, CIRCA 1770

Representing knives piercing the heart. *Diameter, 17¼ inches*

**342 TERRA COTTA GILDED STATUETTE OF ST. AUGUSTINE, BY  
GIUSEPPE SAN MARTINO**

NEAPOLITAN, ACTIVE 1700

With a silver crozier. Charming figure, Tiepolesque type.

*Height, 12½ inches*

**342A STUCCO GROUP, SCHOOL OF SANSOVINO**

VENETIAN, 16TH CENTURY

The Madonna and Child supported by cherubim on clouds.

*Height, 22 inches*



POLYCHROMED TERRA COTTA FIGURE OF AN ANGEL  
PAIR OF ANGEL HEADS, JOINED AS PART OF A NATIVITY, AND ANOTHER  
AND JESUS BAMBINO  
BY GIUSEPPE SAN MARTINO

[335, 336, 337]



343 **BRONZE EQUESTRIAN STATUE OF CÆSAR AUGUSTUS**

FRENCH, 18TH CENTURY

35-

On pedestal.

*Height, 25 inches*

344 **PAIR OF BRONZE COVERED URNS, SIGNED J. MOIGNIEZ**

FRENCH, 19TH CENTURY

35-

With handles made of storks and eagles; bodies ornamented with rabbits and quail; the covers with dogs in pursuit of foxes. Black marble bases. Spirited and interesting compositions in fine casting.  
(2)

*Height, 12 inches*

345 **BRONZE STATUETTE**

FRENCH, EARLY 19TH CENTURY

27½-

Cupid playing upon a triangle. Marble and bronze base.

*Height, 14½ inches*

346 **IVORY JEWEL BOX**

RUSSIAN, CIRCA 1750

45-

Of green and white ivory engraved with vines and enriched with ten panels of birds and animals. With two compartments.

*Height, 5 inches; width, 5 inches*

Bought in Moscow, 1906.

347 **PAIR OF FLEMISH RENAISSANCE BRASS CANDLE BRACKETS**

25-

(2)

348 **ANTIQUE BROWN ALABASTER CANDLESTICK**

12½-

Cut in the shape of a grape leaf and bunch of grapes. Singularly graceful.

*Height, 3 inches*

349 **TERRA COTTA BUST, BY FRANCOIS GOSSIN**

FRENCH, 18TH CENTURY

50-

A bacchante, very Leonardoesque in expression, her head encircled with a wreath of grapes and leaves, and an animal's skin falling over her left shoulder.

*Height, with base, 8½ inches*

350 **NAIL-ORNAMENTED LEATHER TRUNK** SPANISH, CIRCA 1700

60-

*Height, 22 inches; length, 42 inches; width, 22 inches*

351 **ANTIQUE MEXICAN INDIAN CARVED WOOD TRUNK**

60-

Conventionalized floral designs and animals; iron mounts.

*Height, 24½ inches; length, 43 inches*

352 **SMALL LEATHER TRUNK**

SPANISH, CIRCA 1750

35-

Of fine tooled leather, with original mounts.

*Height, 25 inches; length, 10 inches*

## WATER COLOR DRAWINGS

NUMBERS 353-363

**WILLIAM J. WHITEMORE, A.N.A.**

CONTEMPORARY AMERICAN

353 **THE SQUIRE'S DAUGHTER**

Half length, seated slightly toward the left, attired in creamy lawn dress and rose-colored bonnet trimmed with sprays of flowers.

*Water color. Signed at the lower left. Height, 13 inches; width, 8 inches. Gilt mount and frame.*

**ENGLISH SCHOOL**

19TH CENTURY

354 **THE RECEDING STORM**

Showing a fishing boat with colorful brown sails ploughing through the foam-crested waves; effective sky animated by birds.

*Water color. Height, 19 inches; width, 27 inches. Gilt mount and frame.*

**WILLIAM H. DRAKE, A.N.A.**

AMERICAN, (?) - 1926

355 **PORTRAIT STUDY OF A CARDINAL**

His Eminence is seated, attired in crimson robes, and resting his chin on his right hand, in deep thought; dark background.

*Water color. Signed and dated 1891 at the lower left. Height, 15 inches; width, 21 inches. Gilt frame.*

**ALDAZ**

ITALIAN, 19TH CENTURY

356 **A MONK AT HIS DEVOTIONS**

Attired in a white cowl, standing, and reciting from an open book; a crucifixion decorates the wall, lit up by a suspended lamp.

*Water color. Height, 30 inches; width, 14 inches. Gilt frame.*

H. POISSON

FRENCH, 19TH CENTURY

15- 357 THE FISHERMEN AT REST

Grouped about a boat on a beach; grey sky.

*Water color. Signed at the lower left. Height, 19 inches; width, 26 inches. White mount, gilt frame.*

P. PAVESI

ITALIAN, 19TH CENTURY

250- 358 THE GAME OF CHESS

In a sumptuous interior with a tapestry on the wall, a Cardinal and a Trappist monk are seated on a green-covered table with a chess-board between them, interested in the game.

*Water color. Signed at the lower right. Height, 29½ inches; width, 21 inches. Gilt frame.*

GIOVANNI PAOLO PANNINI

ROMAN, 1695-1768

✓✓ 359 PAIR OF PEN AND INK SKETCHES

One, a study of exquisite little figures; the other, representing the interior of a rotunda.

*Size of each, 4¼ inches square. Mounted in one frame.*

OSWALD KEITH

CONTEMPORARY ENGLISH

12 10- 360 SCENE IN SCOTLAND

A path at the right, where a wayfarer and his dog are seen; a brook at the left and a sheet of water at the foot of a mountain in the distance; grey and creamy sky.

*Water color. Height, 9 inches; width, 16 inches.*

**WARREN CLARK**

CONTEMPORARY ENGLISH

15- 361 **CASSIOBURY PARK, KENT, ENGLAND**

A stream at the left where cows, sheep and a shepherd are grouped; wooded slope at the right with fine beech trees; glimpse of sky in the distance.

*Water color. Height, 9 inches; width, 16 inches.*

**NARBONA**

ITALIAN, 19TH CENTURY

20- 362 **A PAGE PLAYING A LUTE**

Standing, attired in Venetian costume, close to a wall which is decorated with a coat-of-arms; foliage at the right.

*Water color. Signed at the lower right. Height, 19 inches; width, 27 inches. Gilt frame.*

**F. ROCHARD**

ACTIVE IN LONDON, 19TH CENTURY

50- 363 **MINIATURE PORTRAIT ON IVORY**

Half length, seated, shoulders at three-quarters to the left, head turned toward the spectator; black neckwear, white waistcoat, black coat with a velvet collar. Red curtain background, with a glimpse of sky at the left.

*Signed and dated 1841 at the right. Height, 3½ inches; width, 4 inches. In rectangular gilt frame.*

Reputed to be a posthumous portrait of Lord Byron.

## MIRRORS, GIRANDOLES, CLOCKS, ETC.

NUMBERS 364-380

364 **CARVED AND GILDED WOOD GIRANDOLE**

NURNBERG, 17TH CENTURY

45- Shield-shaped mirror with scrolled side supports surmounted by three plumes. With two branches for candle lights.

*Outside measurement: height, 30 inches; width, 23 inches*

365 **CARVED AND GILDED WOOD GIRANDOLE**

NURNBERG, 17TH CENTURY

40- Shield-shaped mirror with scrolled side supports surmounted by a cherub's head and three plumes. With two branches for candle lights. *Outside measurement: height, 30 inches; width, 23 inches*

366 **EMPIRE ORMOLU SIX-LIGHT CANDELABRUM**

15- *Height, 29 inches*

367 **EMPIRE ORMOLU SIX-LIGHT CANDELABRUM**

15- *Height, 26 inches*

368 **CARVED AND GILDED WOOD MIRROR** SPANISH, 17TH CENTURY

65- Pierced conventionalized leaf pattern.

*Height, 29 inches; width, 22 inches*

369 **GILDED CARVED WOOD MIRROR** FLORENTINE, 17TH CENTURY

110- In leaf and scroll design.

*Height, 35 inches; width, 30 inches*

370 **EMPIRE GREEN BRONZE CANDELABRUM**

10- Circular body, with rich ormolu mounts. With branches for twelve lights. Bought in Madrid, Spain.

*Height, 41 inches; diameter, 27 inches*

371 **CARVED AND GILDED WOOD MIRROR**

45- FLORENTINE, 18TH CENTURY

Facia of leaf design, with pierced border.

*Outside measurement, 26 x 29 inches*

372 **EMPIRE ORMOLU CLOCK**

30- Decorated with a Greek soldier and the famous Greek battles enumerated on the base, surrounded by conventionalized fern design, shield and crossed banners. *Height, 22 $\frac{1}{4}$  inches; width, 18 $\frac{1}{2}$  inches*

15- 373 **ROCOCO ORMOLU CLOCK**

Beautifully tooled and ornamented with figures of Neptune, sea monsters, shells, coral and sea anemones. Very graceful example.

*Height, 18 inches*

Bought in Quebec, Canada.

27 1/2 374 **BRASS LANTERN**

VENETIAN, CIRCA 1750

Oriental cupola top; the sides of strung glass and etched perforated brass bands. A coat-of-arms ornaments the door. *Height, 17 inches*

65- 375 **CARVED AND GILDED WOOD MIRROR**

SPANISH, LATE 16TH CENTURY

With conventionalized acanthus-leaf ornaments, and surmounted by a crown.

*Outside measurement: height, 29 inches; width, 22 1/2 inches*

35- 376 **PAIR OF GERMAN WROUGHT IRON CHURCH WALL LIGHTS**

Each fitted with three branches. (2)

*Depth of each, 17 inches; width, 11 inches*

120- 377 **RICHLY GILDED AND CARVED WOOD MIRROR**

FLORENTINE, 17TH CENTURY

Ornamented with grotesque heads and cherubim.

*Height, 57 inches; width, 77 inches*

85- 378 **HEAVY CARVED AND GILDED WOOD MIRROR**

FLORENTINE, 17TH CENTURY

Conventionalized leaf pattern. *Height, 57 inches; width, 77 inches*

90- 379 **ORNATE CARVED AND GILDED WOOD MIRROR**

SPANISH, 17TH CENTURY

Facia of ornamental scrolls with a border of flowers and openwork appliques at the centres. *Height, 48 1/2 inches; width, 58 inches*

210- 380 **CARVED AND GILDED WOOD GIRANDOLE** LOUIS XIV PERIOD

Elaborate design of ribbon fretwork and flowers surmounted by a crown with cupids on the sides, with three cartouches at the base enclosing embroidered scriptural subjects at the right and left and a mirror in the centre. *Height, 56 inches; width, 43 inches*



**VELVETS, BROCADES AND OTHER FABRICS**

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NUMBERS 381-420

32<sup>12</sup> 381 **OLD BLUE AND BROWN SALTILLO (MEXICAN) SERAPE**

*Size, 6 feet 11 inches x 3 feet 10 inches*

32<sup>12</sup> 382 **OLD BLUE AND WHITE SALTILLO (MEXICAN) SERAPE**

*Size, 7 feet 2 inches x 3 feet 4 inches*

90- 383 **PANEL OF VERY FINE SALMON-PINK BROCADE**

Designed with purple flowers.

*Length, 6 feet 4 inches; width, 20½ inches*



SPANISH SHAWL OF  
RED CANTON CREPE

[384]

425 384 **SPANISH SHAWL OF RED CANTON CREPE**

With all-over embroidery of Spanish yellow flowers. Heavy red fringe.

*Size, 9 feet 4 inches x 9 feet*

[SEE ILLUSTRATION]

70-  
385 **PANEL OF GREEN SILK BROCADE WITH FLORAL DESIGN**

*Length, 6 feet 3 inches; width, 21 inches*

120-  
385A **TWO PANELS OF EIGHTEENTH CENTURY ROSE SILK BROCADE**

Patterned with flowers in two shades of blue. One panel composed of two strips; the other of several small pieces. (2)

*Size about 5 feet x 3 feet 6 inches*

95-  
386 **STRIP OF YELLOW SILK BROCADE**

Silver ornament and green leaf design.

*Length, 6 feet; width, 20 inches*



SPANISH SHAWL  
OF PALE YELLOW  
CANTON CREPE

[387]

110-  
387 **SPANISH SHAWL OF PALE YELLOW CANTON CREPE**

All-over design of buds with four panels of flowers surrounded by one wide and one narrow floral border. Green fringe. A beautiful example.

*Size, 7 feet 8 inches x 7 feet 2 inches*

[SEE ILLUSTRATION]

388 **PANEL OF VERY HEAVY PINK SILK BROCADE**

With flowers in red, blue and purple.

*Size, 6 feet 10 inches x 4 feet 2 inches*

260-

389 **PANEL OF TERRA COTTA COLORED SILK BROCADE**

With conventional design of silver with flowers in purple, coral and blue.

*Size, 3 feet 5 inches square*

100-

390 **LARGE PANEL OF ANTIQUE SPANISH BROCADE**

Red ground, with serpentine scroll of leaves and flowers in pale colors.

*Size, 8 feet 4 inches x 7 feet 9 inches*

230-



COPE OF SILVER BROCADE

[391]

391 **COPE OF SILVER BROCADE**

With red and blue chenille flower design.

*Length, 5 feet 8 inches; width, 3 feet 5 inches*

150-

[SEE ILLUSTRATION]

80- 392 **STRIP OF TOLEDO EMBROIDERY**

Fruits and flowers in conventional design with medallion of the Virgin in a halo. *Length, 47 inches; width, 8½ inches*

80- 393 **SMALL PANEL OF RICH DARK RED VELVET**

PERSIAN, 16TH CENTURY

With a conventional running vine and leaf design worked in silver thread. *Size, 24 inches square*



COPE OF ANTIQUE  
BLUE DAMASK BROCADE

[394]

375- 394 **COPE OF ANTIQUE BLUE DAMASK BROCADE**

With large design of flowers and wheat in red and purple.

*Length, 8 feet; width, 4 feet*

[SEE ILLUSTRATION]

50- 395 **PANEL OF SALMON-PINK SILK BROCADE**  
With flower design. *Size, 38 inches square*

27<sup>1</sup>/<sub>2</sub> 396 **SMALL PANEL OF ANTIQUE WHITE AND GOLD BROCADE**  
Patterned with wheat design. *Size, 21 x 18 inches*

60- 397 **PANEL OF SHRIMP-PINK SILK BROCADE WITH FLORAL DESIGN**  
*Length, 4 feet 7 inches; width, 18 inches*

30- 398 **PANEL OF WHITE AND GOLD BROCADE**  
*Size, 36 x 17 inches*

300- 399 **ROYAL BENGAL TIGER SKIN**  
Exceptionally large, and beautifully marked. The claws and under jaw, ordinarily cut off as trophies, are here intact.  
*Length, with tail, 10 feet 4 inches*

35- 400 **AFRICAN LION SKIN**  
Exceptionally fine type.  
*Length, with tail, 11 feet; greatest width, 5 feet*

35- 401 **PANEL OF WHITE SILK BROCADE**  
Conventionalized flower design. *Length, 3 feet; width, 18 inches*

55- 402 **TWO PANELS OF YELLOW AND SILVER SILK BROCADE**  
(2) *Size of each, 36 x 18 inches*

25- 403 **PANEL OF RED SILK BROCADE**  
With conventional design in blue and green.  
*Length, 3 feet 7 inches; width, 21 inches*

37<sup>1</sup>/<sub>2</sub> 404 **PANEL OF SILVER AND ROSE SILK BROCADE**  
*Size, 36 x 20 inches*

25- 405 **STRIP OF WHITE SILK BROCADE**  
Designed in yellow, blue and green.  
*Length, 7 feet 10 inches; width, 21 inches*

85- 406 **PANEL OF MAGENTA AND GOLD SILK BROCADE**  
*Length, 6 feet; width, 18 inches*

75- 407 **SILVER AND GOLD CREAM-COLORED BROCADE WITH FLOWER DESIGN**  
*Length, 40 inches; width, 29 inches*



- 27<sup>12</sup>  
408 **STRIP OF ANTIQUE RUSSIAN ALTAR LACE**  
With many interesting figures and dentilled edge.  
*Length, 6 feet 4 inches; width, 17 inches*
- 120-  
409 **CIRCULAR PANEL OF TOLEDO EMBROIDERY**  
Bishop's mitre enclosed in a wreath of flowers. *Diameter, 22 inches*
- 20-  
410 **PANEL OF BLUE AND WHITE SILK**  
With conventional design. *Size, 49 x 31 inches*
- 150-  
411 **PIECE OF OLD GOLD AND ROSE BROCADE**  
*Size, 32 x 54 inches*
- 25-  
412 **STRIP OF RUSSIAN LINEN EMBROIDERY**  
With conventional design of flowers in colors; silver galloon.  
*Length, 8 feet 8 inches; width, 17 inches*
- 22<sup>12</sup>  
413 **TWO SMALL SQUARE PANELS OF GOLD BROCADE WITH  
FLORAL MEDALLIONS**  
(2)
- 22<sup>12</sup>  
414 **SQUARE OF ANTIQUE GREEN VELVET**  
Solidly embroidered with Kazan (Russian) work.  
*Size, 11 inches square*
- 70<sup>12</sup>  
415 **QUANTITY OF YELLOW SILK FRINGE**  
*Length about 7¼ yards*
- 15-  
416 **PANEL OF WHITE SILK BROCADE**  
With floral and wheat design. *Length, 36 inches; width, 18 inches*
- 27<sup>12</sup>  
417 **PANEL OF FLAMINGO-RED SILK BROCADE**  
With blue and pale pink floral design.  
*Length, 4 feet 6 inches; width, 20 inches*
- 52<sup>12</sup>  
418 **STRIP OF SILK BROCADE**  
Conventional design in pink, yellow and gold on a white ground.  
*Length, 6 feet 11 inches; width, 21 inches*
- 71<sup>12</sup>  
419 **ELEVEN YELLOW SILK TASSELS**  
(11)
- 75<sup>12</sup>  
420 **TEN GREEN SILK TASSELS**  
(10)



## GOTHIC AND RENAISSANCE WOOD CARVINGS

NUMBERS 421-447

### 421 CARVED WOOD RELIEF OF THE HOLY FAMILY

FRENCH, CIRCA 1600

20- Adoration of the newly-born Christ Child by the Virgin and St. Joseph, with the cow looking inquiringly upon the scene. Chromed.

*Height, 7 inches; width, 12 inches*

### 422 FOUR CARVED, PAINTED AND GILDED WOOD COLUMNS

MEXICAN, 18TH CENTURY

40- Used as supports for a mantel. Also five gilded and carved ornaments. (9)

*Height, 52½ inches*

From a dismantled church altar in Mexico.

### 423 CARVED OAK FIGURE OF CHRIST

FLEMISH, 14TH CENTURY

15- The Saviour is seated on a massive rock; He has curly hair and beard and His body is bare save for a robe encircling His loins; he wears the Crown of Thorns and carries a rod in each hand.

*Height, 28 inches*

### 424 CARVED WOOD PLAQUE OF THE MADONNA AND CHILD

NORTH GERMAN, 16TH CENTURY

35- The Virgin in voluminous robes holds the Christ Child.

*Height, 20 inches*

### 425 CARVED AND GILDED WOOD GROUP, MARY AND CHRIST

FRENCH, CIRCA 1680

115- The Virgin seated, attired in voluminous robes, holds the Infant Christ standing upon her lap.

*Height, 13½ inches*

### 426 CARVED AND POLYCHROMED WOOD ALTAR PANEL

SPANISH (SEVILLE), CIRCA 1500

45- The Adoration of the Shepherds. The Infant Christ lying in a basket, the Virgin kneeling in ecstasy, while the three herdsmen are adjacent. The cattle, an angel with a motto, and a bit of architecture fill the background.

*Height, 14 inches; width, 25 inches*

### 427 CARVED AND POLYCHROMED WOOD ALTAR PANEL

SPANISH (SEVILLE), CIRCA 1500

75- The Meeting of Mary and Elizabeth, the former being attended by Joseph, the latter by a female companion. Original polychrome.

*Height, 14 inches; width, 25 inches*

428 **CARVED WOOD PLAQUE** NORTH GERMAN, CIRCA 1550

The Virgin in ample drapery holds the Infant Christ.

*Height, 20 inches*

429 **CARVED WOOD RELIEF, THE PIETA** ITALIAN, 17TH CENTURY

The Madonna in voluminous robes holds the dead Christ. Traces of polychrome.

*Height, 14 inches; width, 12½ inches*

430 **LOUIS XIV CARVED AND GILDED WOOD FRAME**

*Sight size, 13½ x 9¾ inches*

431 **PAIR OF GOTHIC CARVED OAK PANELS**

FLEMISH, 15TH CENTURY

(2) *Height, 16¼ inches; width, 10 inches*

432 **CARVED AND POLYCHROMED WOOD STATUE**

SPANISH, LATE 17TH CENTURY

The Madonna and Child.

*Height, 9½ inches*

433 **CARVED WOOD STATUE OF ST. SEBASTIAN**

GERMAN, CIRCA 1700

Standing at full length bound to a tree, wearing a loin cloth. On rococo base. Remnants of gilt and polychrome.

*Height, 11½ inches*

434 **CARVED AND CHROMED WALNUT FIGURE**

ITALIAN, 16TH CENTURY

Upon a well proportioned base, once gilded, is represented Christ Crowned, at mid-length. His hands are crossed upon His chest; a mantle drops from His shoulders and a Crown of Thorns encircles His head. Chromed.

*Height, 11 inches*

435 **CARVED AND POLYCHROMED WOOD RELIEF PANEL**

FRENCH, 17TH CENTURY

Christ rising from the Tomb, two centurions sleeping nearby. Original polychrome.

*Height, 19 inches; width, 13 inches*

436 **CARVED AND POLYCHROMED WOOD RELIEF**

SPANISH (SEVILLE), CIRCA 1500

A figure of a sibyl in high relief.

*Height, 11 inches*

437 **PAIR OF SMALL CARVED AND POLYCHROMED WOOD BUSTS**

SPANISH, CIRCA 1750

St. John the Baptist, and St. Joseph, used as reliquaries. Original polychromy. From the Church of St. Leocadia, Toledo, Spain. (2)

*Height of each, 4½ inches*

437A **PAIR OF CARVED WOOD PLAQUES** SOUTH GERMAN, CIRCA 1600

200- (a) St. Catherine at full figure, in ample drapery, crowned, with the emblem of her martyrdom. (b) St. Heinrich at full figure, wearing a Bishop's mitre and robes, and holding the model of a cathedral.  
(2) *Height, 24 and 36½ inches*

438 **PAIR OF GOTHIC CARVED OAK PANELS**

65- *FLEMISH, 15TH CENTURY*  
Pierced oak-leaf design. (2) *Size, 9 x 7 inches*

439 **CARVED OAK GROUP, MARY AND CHRIST** FRENCH, CIRCA 1600

125- She carries in her right hand a baton, while upon her left arm, from which falls gracefully a portion of her mantle, she carries the Infant Christ, Who blesses with His outstretched right hand and holds the orb of dominion in His left hand.  
*Height, 6 inches*

440 **PAIR OF GOTHIC CARVED OAK PANELS**

80- *FLEMISH, 15TH CENTURY*  
(2) *Size, 16 x 10¼ inches*

441 **GILDED ALTAR CARVING**

10- *SPANISH, CIRCA 1700*  
Bold design deeply cut. *Height, 20 inches; width, 71 inches*

442 **TWO GOTHIC CARVED OAK PANELS** FLEMISH, 15TH CENTURY

85- Dissimilar. (2) *Size, 11¾ x 22½ inches; 18¼ x 7 inches*

443 **PAIR OF GOTHIC CARVED OAK PANELS**

75- *FLEMISH, 15TH CENTURY*  
(2) *Height, 16 inches; width, 11 inches*

444 **FLEMISH CARVED WOOD PLAQUE**

70- *16TH CENTURY*  
Representing St. James of Compostela in voluminous cape and holding the pilgrim's staff.  
*Height, 32 inches*

445 **CARVED WOOD CARYATID**

725- *FLEMISH, CIRCA 1650*  
Half-length figure of a man supporting a Doric capital.  
*Height, 11½ inches*

446 **OBLONG OAK PANEL**

10- *FLEMISH, 17TH CENTURY*  
With conventionalized figures and vines.  
*Height, 4¼ inches; length, 13¼ inches*

447 **CARVED OAK PANEL**

5- *FLEMISH, 16TH CENTURY*  
Central medallion with female figure; acorn and oak-leaf ornament.  
*Height, 8 inches; width, 6¼ inches*

FOURTH SESSION

NUMBERS 448-554

PAINTINGS

NUMBERS 448-487

GERMAN SCHOOL

16TH CENTURY

448 **MEDIÆVAL LANDSCAPE**

60- In a wooded valley through which flows a winding stream, bordered by mountains, stands a square turreted castle; thatched houses are nearby and the composition is animated by figures and animals.

*Copper. Height, 8 inches; width, 10½ inches.*

Probably a work by a Frankenthaler Master, as described by E. Plietzsch in his book on this school.

BYZANTINE IKON

448A **CHRIST, ST. JOHN AND MARY**

225- With St. Catherine and St. Matthew in the lower section; gold background. Unframed.

*Height, 22 inches; width, 14¼ inches.*

ESTEBAN MARCH

SPANISH, (?) -1660

449 **A FISHER BOY**

200- A rugged youth is seen at half length, holding a basket of fish, to which he points with pride. Simple background.

*Canvas. Height, 36 inches; width, 30 inches. Gilt carved frame.*

## ATTRIBUTED TO DE FLIEGER

DUTCH

### 449A MARINE

80-

A fishing schooner and dory are seen at the right, and a man-of-war and other sails are in the offing; grey sky with luminous bursts of light.

*Panel. Height, 10½ inches; width, 16 inches.*

## GREEK IKON

17TH CENTURY

### 450 THE MADONNA AND CHILD

110-

Represented in the formal manner as prescribed by the Greek Church; with inscriptions in Italian, Greek and Latin in the background.

*Panel. Height, 20½ inches; width, 16¼ inches.*

## UNKNOWN ARTIST

CIRCA 1525-1550

### 451 PORTRAIT OF A HAPSBURG PRINCE

210-

Head at profile to the right, wearing a black cap with a gold ornament, square-cut brown hair; above his gold-embroidered red doublet appears an under-garment of fine linen and over this a sable fur coat; a gold chain with an enamelled medal depicting the Annunciation crosses the breast; green background.

*Water color on parchment. Height, 6 inches; width, 4½ inches.*

*Antique tortoise-shell frame.*

Principe Consagra Collection, Naples.

CARAVAGGIO (MICHEL ANGELO AMERIGHI DA CARAVAGGIO)

ITALIAN, 1569-1609

452 SUPPER AT EMMAUS

800- The Lord seated at the head of a small table, raises His right hand to invoke a blessing upon the scanty meal, as He holds a small loaf in His left hand. St. James of Compostela with shell and pilgrim's staff is at His left and a man of dignified countenance is at His right, while a servant is in attendance; colorful costumes.

*Canvas. Height, 47 inches; width, 66 inches.*

Purchased in London from Mr. Ichenhauser.

PIETRO ROTARI

VENETIAN, 1707-1770

453 THE PENITENT MAGDALEN

350- Bust, to the front, looking up with an expression of religious fervor as she places her hand on her bosom, her blond hair dropping to her shoulders. A blue drapery thrown about her figure; dark background.

*Canvas. Height, 20 $\frac{3}{4}$  inches; width, 16 $\frac{1}{4}$  inches.*

Mrs. Thomas Collection, New York, 1903.



GEORGE PENTZ

GERMAN, 1500-1550

454 THE JUDGMENT OF PARIS

Venus at the right holds the apple and offers Paris clad as a warrior, standing in the centre, her heart; Cupid bound stands between them and Juno and Minerva are at the left, while Mercury encourages the dejected Paris. Charming landscape with castled crags, a stream, figures and animals. A very rare example by Dürer's best pupil.

*Panel. Signed with monogram and dated 1536 on the tree at centre. Height, 19 inches; width, 13 inches.*

Dr. Reuling Collection, Baltimore, 1902.

[SEE ILLUSTRATION]



THE JUDGMENT OF PARIS  
BY GEORGE PENTZ

PETER STASS

GERMAN, EARLY 16TH CENTURY

455 KING SOLOMON AND HIS WIVES

An open courtyard surrounded by a balcony, where four men are seen looking down upon Solomon kneeling and swinging a censer, the smoke of which ascends to a false god erected upon a column, while eleven of his wives in quaint costume stand by.

2.000- *Panel. Signed with monogram and dated 1534 in the background. Height, 23½ inches; width, 18 inches.*

A very interesting, early and rare German work.

[SEE ILLUSTRATION]



KING SOLOMON AND HIS WIVES  
BY PETER STASS

LUCAS CRANACH

GERMAN, 1472-1553

456 LUCRETIA

The artist portrays the Roman maiden at nearly three-quarter length, facing the spectator, attired in her finest habiliments and jewels and a flat velvet hat, her breast bared as she points a poniard at her bosom. Dark neutral background.

*Cradled panel. Signed with the artist's sign manual, a "winged serpent", at the right. Height, 22 inches; width, 15 inches.*

Comte Perrot de Chozelle Collection, Paris.

Everard Roberts Collection, Brooklyn, New York, 1903.

[SEE ILLUSTRATION]



LUCRETIA  
BY LUCAS CRANACH



## FRANCISCO ZURBARAN

SPANISH, 1598-1662

### 457 ST. URSULA

12000-  
Knee-length, standing, the Saint holds a palm leaf in her left hand and gathers up the folds of a voluminous white cloak in her right hand, over a crimson gown; an arrow pierces the left side of her neck; dark background.

*Canvas. Height, 39 inches; width, 29 inches. Carved wood frame.*

[SEE ILLUSTRATION]

## FRANCESCO BASSANO

VENETIAN, 1548-1591

### 458 THE ANGEL APPEARING TO ABRAHAM

1500-  
At nightfall an infant angel in brilliant radiance descends from the sky bringing heavenly tidings to a kneeling patriarch, about whom there are grouped several sheep, a goat, cow, calf and an ass assembled from their pasture by a ruddy-looking boy with a rod. A peasant woman and a man playing a flageolet as well as an ecclesiastic complete the group; cottages at the middle distance, hills at the horizon.

*Canvas. Height, 34 inches; width, 23 inches.*

## PIERRE MIGNARD

FRENCH, 1610-1695

### 459 MADONNA AND CHILD

85-  
The Virgin is seen at half length, looking toward the spectator as she holds the nude Christ Child resting His head on her shoulder. Her dress is pink and her mantle blue, while a white scarf decorates her rich black hair. A charming work expressing the affection of Mother and Child.

*Canvas. Height, 29 inches; width, 24½ inches.*

Formerly in the Houghton Collection, England, and attributed to Domenichino.

Engraved and published by Boydell, 1782.



ST. URSULA  
BY FRANCISCO ZURBARAN

## DOMENICO CAMPAGNOLA

PADUA, 1482-1550

### 460 THE FLIGHT INTO EGYPT

In an interesting landscape the ass is seen carrying its precious burden, led by an angel in yellow and pink draperies. The Virgin is attired in a brilliant scarlet gown as she holds the Infant Christ, while St. Joseph is afoot.

*Canvas. Height, 35 inches; width, 41 $\frac{1}{4}$  inches.*

Campagnola collaborated with Titian in the production of the paintings in the Church of San Rocco, at Padua.

Expertized by Dott. Antonio Morassi, of Trieste, May, 1924.

## JEAN BAPTISTE GREUZE

FRENCH, 1725-1805

### 461 THE FIGHTING BOY

Seen at half length, standing wearing an expression of anger as he disentangles the green burrs in his hair. Attired in a yellow overcoat, red trousers and brown tricorne hat; landscape background.

*Canvas. Height, 22 $\frac{1}{2}$  inches; width, 17 inches.*

John P. Beaumont Collection.

David Leavitt Collection.

Colonel Chapman Collection.

[SEE ILLUSTRATION]



THE FIGHTING BOY  
BY JEAN BAPTISTE GREUZE

**LUCA GIORDANO**

NEAPOLITAN, 1632-1705

462 **ST. PETER**

350- Half length, looking upward, holding two keys; a blue drapery has fallen from and bared his right shoulder, while his yellow outer garment drops gracefully from his left shoulder to his waist.

*Canvas. Height, 35 inches; width, 30 inches.*

From a Neapolitan Collection, 1904.

**GASPARD POUSSIN (DUGHET)**

FRENCH, 1613-1675

463 **DIANA AFTER THE CHASE**

350- Midday in the shade of a forest by the side of a classical monument; the huntress and her maids are disporting themselves in an adjacent stream, while nearby a satyr is annoying the bathers.

*Canvas. Height, 28½ inches; width, 38¼ inches.*

W. O. Partridge Collection, New York, 1902.

**PEDRO DE CAMPAGNA**

SPANISH, 1503-1588

464 **THE HOLY FAMILY**

1.100- The Virgin is seated nursing the Infant Christ, Whom she encircles with her right arm; St. John kneels on a basket supported by St. Elizabeth; St. Joseph is at the left conversing with the High Priest Zacharias. Brilliant coloring adds to the quality of this fine composition.

*Panel. Height, 38 inches; width, 42½ inches.*

Attribution of Dr. von Bode.

[SEE ILLUSTRATION]





THE HOLY FAMILY  
BY PEDRO DE CAMPAGNA



JUSEPE DE RIBERA (IL SPAGNOLETTO)

SPANISH, 1588-1656

465 ARCHIMEDES

The Greek mathematician is represented at three-quarter length, standing holding an open compass in his right hand, and in his left a plan upon which he gazes intently; a book is on the table before him. Attired in homely garments; dark background.

*Canvas. Signed on the plan at the right. Height, 50 inches; width, 36 inches.*

Listed in Dr. A. L. Mayer's work on Ribera, Leipzig, 1908, page 187, as the property of Simonetti, Rome.

Purchased from Simonetti, Rome, 1904.

[SEE ILLUSTRATION]



ARCHIMEDES  
BY JUSEPE DE RIBERA

HANS MALER ZU SCHWAZ

EARLY GERMAN, 16TH CENTURY

466 BETROTHAL PORTRAIT OF A MAN

4900- Bust, facing the spectator, attired in black doublet with a fur-collared cloak and a characteristic broad-brimmed flat hat; white linen neckwear. His right hand is gloved; the left holds a ring, showing that this was one of a pair of betrothal portraits; green background.

*Cradled panel, arched top. Height, 20½ inches; width, 14½ inches. Antique gilt carved frame.*

[SEE ILLUSTRATION]

ATTRIBUTED TO ALBRECHT DURER

GERMAN, 1471-1528

467 HEAD OF CHRIST

300- At profile facing the left, long silken brown hair and short curly beard and moustache; neutral background. A Latin inscription runs along the border: "Fair in form beyond the children of men, Psalms XLV. He was seen on earth and talked with men". On either side of head monogram, "I. H. S." and "X. P. S."

*Panel. Height, 17 inches; width, 12 inches.*

Leaming Collection, New York.



BETROTHAL PORTRAIT  
BY HANS MALER ZU SCHWAZ

[466]

## HYACINTHE RIGAUD

FRENCH, 1659-1743

### 468 PORTRAIT OF LOUIS XIV

Nearly half length, shoulder to the right, head turned toward the spectator, wearing a long chestnut curly wig, a blue sash and pink flowing robe over steel armor and gold corselet with lace at the neck.

500- *Canvas. Size, 28 inches square. Original carved gilt frame with fleur-de-lys ornaments.*

General John Watts de Peyster Collection.

## BARTHOLOMEUS BRUYN THE YOUNGER

GERMAN, 1530-1610

### 469 PAIR OF WINGS FROM AN ALTARPIECE

The left one represents the donatrix kneeling before a prie-dieu, her daughter at her side and a female patron Saint holding an open book nearby; mountainous landscape, coat-of-arms at lower left.

500- The right one shows the donor kneeling, his son beside him, while as patron Saint appears a Bishop in cope and mitre holding his crozier and an open book; coat-of-arms at the lower right. (2)

*Panels. Height of each, 47 inches; width, 17 inches, including frames. Inscription on the frame, "Ao 1559 Aetatis Suae 40".*

[SEE ILLUSTRATION]



PAIR OF WINGS FROM AN ALTARPIECE  
BY BARTHOLOMEUS BRUYN THE YOUNGER



**BALTHASAR DENNER**

GERMAN, 1685-1749

250- 470 **PORTRAIT OF A RUSSIAN ECCLESIASTIC**

Bust, head and shoulders at three-quarters to the right, eyes directed toward the spectator, full grey flowing hair and beard, ruddy complexion, attired in a plum-colored cloak trimmed with fur; green-grey background.

*Canvas. Height, 20 inches; width, 15 inches.*

In the artist's early manner before he painted excessive detail.

[SEE ILLUSTRATION]

**SIR PETER LELY**

ENGLISH, 1620-1880

1.000- 471 **PORTRAIT OF A COURTIER OF THE CHARLES II PERIOD**

Knee-length, standing, shoulders to the left, head toward the spectator, wearing full curly flowing blond wig, lace neckwear and sleeves, and red cloak. His left elbow rests on a sculptured pediment; a column and curtain at the left, with foliage background.

*Canvas. Height, 50 inches; width, 40 inches.*



PORTRAIT OF A RUSSIAN ECCLESIASTIC  
BY BALTHASAR DENNER

PIERRE MIGNARD

FRENCH, 1610-1695

472 PORTRAIT OF LOUIS XIV

550-  
The King stands at full length beside a table covered with red velvet, upon which lie his plumed hat, a jewel box and a folio which he holds with his right outstretched hand. His head is topped with a brown, curled wig which falls to his shoulders, and he wears over his white satin and lace underdress the royal robes embroidered with the emblems of the order of St. Esprit as well as other decorations. Architectural background, with a heavy red curtain at the left.

*Canvas. Height, 44 inches; width, 32 inches.*

Exhibited at the opening of the French Institute, New York, 1926.

[SEE ILLUSTRATION]



PORTRAIT OF LOUIS XIV  
BY PIERRE MIGNARD

[472]

BARTOLOME ESTEBAN MURILLO

SPANISH, 1618-1682

473 ST. JAMES THE MAJOR

700- Seen at half length, to the left looking upward in an attitude of adoration, his right hand placed upon his chest; a staff rests in the hollow of his arm. Rays of bright light flood his strong countenance.

*Canvas. Height, 40½ inches; width, 34 inches.*

Collection of the French family Lhote.

[SEE ILLUSTRATION]



ST. JAMES THE MAJOR  
BY BARTOLOME ESTEBAN MURILLO



FRA BARTOLOMMEO (BACCIO DELLA PORTA)

FLORENTINE, 1475-1517

474 THE MADONNA, CHILD AND ST. JOHN

Under the shadow of a great tree by the side of a running stream, the Virgin is seated, the nude Christ Child sleeping on her knee, while St. John the Baptist kisses His foot and St. Elizabeth is seated at the left. Garments of rich yellow-browns, pink and blue.

*Canvas. Height, 60 inches; width, 51 inches.*

Attribution by Frank Savorgnan, and concurred in by others.

1.800-

[SEE ILLUSTRATION]



THE MADONNA, CHILD AND ST. JOHN  
BY FRA BARTOLOMMEO

[474]

HYACINTHE RIGAUD

FRENCH, 1659-1743

475 THE ARTIST'S WIFE AND DAUGHTER

900- The pretty brunette is seated on a daïs with her right arm resting upon an orange-colored pillow, her hand raised to her head, her left arm encircling the little curly-haired child standing at her side. The mother is attired in a loose-fitting cream-colored waist upon which falls a heavy gold chain from the right shoulder, and vari-colored wrap lined with red; at the left foreground the artist has placed his palette and brushes.

*Canvas. Height, 72½ inches; width, 48 inches.*

[SEE ILLUSTRATION]



PORTRAIT OF HIS WIFE AND DAUGHTER  
BY HYACINTHE RIGAUD

[475]

BARTOLOME ESTEBAN MURILLO

SPANISH, 1618-1682

476 PORTRAIT OF A YOUNG MAN

3,400-  
Half length, slightly to the right, with flowing chestnut hair, attired in dark grey doublet and cape with a velvet collar falling loosely from his shoulder, glimpse of white shirt at the neck; his right hand held up in graceful gesture. Green-grey background.

*Canvas. Height, 27 $\frac{1}{4}$  inches; width, 22 inches.*

Prof. Chevalier Edouard de Simone Collection, Rome, 1910.

[SEE ILLUSTRATION]



PORTRAIT OF A YOUNG MAN  
BY BARTOLOME ESTEBAN MURILLO

[476]



TITIAN (TIZIANO VECELLIO)

VENETIAN, 1477-1576

477 PORTRAIT OF ELENORE GONZAGA DELLA ROVERE

2.000- Three-quarter length, standing, facing the spectator in low-cut, rich, blue-green brocade and brown velvet puffed sleeves; her waved auburn hair surmounted by a jewelled headdress, she toys with a tassel of her girdle.

*Canvas. Height, 36 inches; width, 28½ inches.*

The first version of "La Bella" by Titian in the Uffici Gallery, Florence.

Endorsed by Antonio della Rovere of Venice.

Italico Brass Collection, Venice.

[SEE ILLUSTRATION]



PORTRAIT OF ELENORE GONZAGA DELLA ROVERE  
BY TITIAN

[477]

PAOLO VERONESE (PAOLO CAGLIARI)

VENETIAN, 1528-1588

478 ST. AMBROSIUS EXCOMMUNICATING THE EMPEROR  
THEODOSIUS

1.800-  
The Saint with upraised arm forbids the despot kneeling at his feet to enter the cathedral, as he has the blood of massacred innocents upon his hands. Ambrosius only relented when Theodosius consented to submit to sackcloth and ashes. Attendants about, all in colorful raiment, church portal at the left, effective sky.

*Canvas. Height, 53 inches; width, 44 inches.*

From a private collection in Venice.

Attribution guaranteed by the owner.

[SEE ILLUSTRATION]



ST. AMBROSIUS EXCOMMUNICATING THE EMPEROR THEODOSIUS  
BY PAOLO VERONESE

JEAN BAPTISTE GREUZE

FRENCH, 1725-1805

479 SWEET IDLENESS

A beautiful young woman, seen at nearly half length seated upon a sofa, looks upward dreamingly; her rich auburn hair bound by a narrow ribbon drops down her back, her bosom is exposed by a loose-fitting grey-white garment.

4.600 - *Canvas. Height, 23 inches; width, 18½ inches.*  
Miss Catherine T. Smith Collection, New York.

[SEE ILLUSTRATION]



SWEET IDLENESS  
BY JEAN BAPTISTE GREUZE



LUIS DE MORALES (EL DIVINO)

SPANISH, 1509-1586

480 PIETA

A most dramatic and touching representation, showing the Virgin Mother supporting the head of the dead Christ in the hollow of her left arm, her right hand placed on His shoulder; the cross is at the back in light relief against a dark background.

*Cradled panel. Height, 26 $\frac{1}{4}$  inches; width, 19 $\frac{1}{4}$  inches. Original frame.*

This painting far transcends in beauty the Pieta by the same Master exhibited at the Exhibition of Old Spanish Masters, Grafton Galleries, London, 1914, by Sir John Stirling-Maxwell, Bart.

[SEE ILLUSTRATION]



PIETA  
BY LUIS DE MORALES

[480]

EL GRECO (DOMENICO THEOTOCOPULI)

SPANISH, 1548-1614

481 **PORTRAIT OF THE MASTER OF THE HOUSE OF MOIS OF ARAGON**

Half length, facing the spectator, attired in wide cartwheel ruff, black doublet, holding a roll of manuscript in his right hand; neutral dark background. A vigorous presentation.

*Canvas. Height, 31½ inches; width, 25¾ inches.*

Collection of Sydney H. Shadbolt, Esq., Castleton, S. I., long resident in Spain, who purchased it on the advice of the elder Beruete, the great authority on the Spanish School.

Exhibited at the Copley Society's Spanish Exhibition, Boston, March, 1912.

Reproduced in the "International Studio", March, 1927.

[SEE ILLUSTRATION]



PORTRAIT OF THE MASTER  
OF THE HOUSE OF MOIS OF ARAGON  
BY EL GRECO

CARIANI (GIOVANNI BUSI)

VENETIAN, 1480-1544

482 **PORTRAIT OF BALDASARE DONATI**

5.250-  
Half length, shoulder slightly to the left, eyes directed toward the spectator, standing behind a table upon which rests a book of music and a lute, and holding a white-haired poodle. Attired in purple robe, over which a green shawl falls obliquely from his shoulder. Through a window at the upper right a charming landscape with shepherd and sheep is seen.

*Canvas. Height, 35 inches; width, 28 inches. Antique Bergamo marqueterie frame.*

Vavasseur Earle Collection, London, 1913.

[SEE ILLUSTRATION]



PORTRAIT OF BALDASARE DONATI  
BY CARIANI (GIOVANNI BUSI)



SANDRO BOTTICELLI

FLORENTINE, 1442-1510

483 PORTRAIT OF A YOUTH

Nearly half length, shoulder to the front, head slightly to the left, auburn locks falling to his shoulders, wearing a purplish-black cap, plaited pink jacket, and a necklace in many loops about his neck. Background of tree groups with châteaux and distant hills; blue and lavender sky.

*Panel. Height, 20 inches; width, 14 $\frac{3}{4}$  inches.*

Painted in tempera. Attribution based on stylistic properties, short nose, uneven cheek bones, narrow chin and many points of contact with his accepted paintings, notably the forms of "Primavera".

[SEE ILLUSTRATION]



PORTRAIT OF A YOUTH  
BY SANDRO BOTTICELLI

## CORREGGIO (ANTONIO ALLEGRI)

PADUA, 1495-1534

### 484 ADORATION OF ST. ANTHONY

A handsome youth gazes upon the Infant Christ, sitting with outstretched arms on the Madonna's knee, the latter attired in blue and reddish-brown garments, while St. Anthony wears the white and black cowl of his order; dark background.

*Canvas. Height, 24½ inches; width, 19½ inches.*

Some experts have concluded that there is a later feeling, but no other satisfactory attribution has been adduced. Amigoni, Pittoni, Ricci and Tiepolo have all been duly considered and eliminated.

Captain Bloxham Ward Collection, 1917.

[SEE ILLUSTRATION]

## RAPHAEL (RAFFAELLE SANZIO)

UMBRIAN, 1483-1520

### 485 THE MYSTIC MARRIAGE OF ST. CATHERINE

The Madonna attired in red and blue garments is seated, tenderly supporting the Christ Child on her lap as He is about to place the ring on the finger of the outstretched hand of the kneeling Saint at the right, who is clad in a pink gown with a green fichu. At the left of the green curtain in the background there is a charming landscape. *Canvas on panel. Height, 23½ inches; width, 17½ inches. In ornate Renaissance frame.*

110 years ago this painting was recognized by the best experts of France and Italy as a fine work from Raphael's brush. When it came up at the first Aguado sale in 1843 the expert Haro stated that it might be a Correggio; aside from this it has never been challenged as a Raphael. In 1883 it was purchased by a well known Paris collector, in whose possession it remained until within recent years, when it passed into the hands of the present owner. It points to that period of the Master's productivity when he was still under Perugino's influence, about 1506-7, as the late Umbrian background testifies, but it already shows the trend toward his Florentine manner.

The Aldobrandini Madonna of his Roman period in the National Gallery, London, bears strong resemblance to this painting, though painted at a much later date. The reaffirmation of this painting as Raphael's is based upon a large assemblage of his characteristics.

[SEE FRONTISPIECE]



ADORATION OF ST. ANTHONY  
BY CORREGGIO (ANTONIO ALLEGRI)

MARTIN SCHONGAUER

GERMAN, ACTIVE 1470-1540

486 **THE CRUCIFIXION**

Christ is nailed to the cross rising in the immediate foreground, St. John is at the right and Mary Magdalen, the Virgin Mother and three weeping women are at the left; they are clad in simple red, blue and purple garments; rocky landscape with a church in the distance.

1.600-

*Cradled panel. Height, 63 inches; width, 38 inches.*

This painting conforms to the engraving in the series representing the passion of Christ, by Schongauer, published by Amsler & Ruthardt, Berlin.

[SEE ILLUSTRATION]



THE CRUCIFIXION  
BY MARTIN SCHONGAUER



DIEGO VELASQUEZ (ATTRIBUTED TO)

SPANISH, 1599-1660

487 **PORTRAIT OF A LADY IN A GRAPE ARBOR**

A beautiful young woman standing knee-length beneath branches laden with fruit; her uplifted left hand holds a bunch of grapes. Attired in silk brocaded, scarlet gown, trimmed with ornamented black lace, cartwheel ruff and cuffs of white lace.

*Canvas. Height, 40 inches; width, 29 inches.*

800- Brought to this country by a Spanish family as a Velasquez, which attribution was for a time changed to Pantoja de la Cruz because of the right hand, which is conceded to have been painted by an assistant of the master. It has the earmarks of the greater master in the red priming, the added canvas on both sides, the matted hair, the goitrous throat, as well as the spotlights. It also conforms to the description of the lost portrait of the Duchesse de Chevreuse, which reconciles its French laxity with Spanish propriety in portraiture, and whose likeness it probably is.

[SEE ILLUSTRATION]



PORTRAIT OF A LADY IN A GRAPE ARBOR  
ATTRIBUTED TO DIEGO RODRIGUEZ VALASQUEZ

## EARLY SWISS AND GERMAN STAINED GLASS

NUMBERS 488-497

488 CIRCULAR STAINED GLASS SWISS, 16TH CENTURY

JOSEPH ACCUSED BY POTIPHAR'S WIFE

Potiphar's wife, kneeling with upraised hands, accuses the horrified Joseph, who stands, protesting his innocence. The judge, sitting on a daïs, is surrounded by attendants and witnesses. Painted in brown monochrome.

*350-*  
*Diameter, 9 inches, in frame of glass rondelles, 22½ x 25 inches*  
From the private chapel of Freiherr von Seckendorf near Schweinfurt, 1868, and the Felix Collection, 1911.

489 CIRCULAR STAINED GLASS GERMAN, DATED 1505

AFTER DESIGNS BY ALBRECHT DURER

*1.000-*  
Divided into five scenes illustrating trapping and hunting incidents. A souvenir painting for Gender von Heroltsberg, member of a patrician family of Nürnberg.

*In frame of leaded rondelles, 24 x 19 inches*  
From the Collections of H. Gutekunst, Stuttgart, 1877, and Felix, the Elder, 1911.

[SEE ILLUSTRATION]

490 STAINED GLASS GERMAN, CIRCA 1550

ARMS OF JACOB WELSER

*500-*  
A shield, party per pale, the dexter half argent with a groundwork of diaper pattern, the opposite half with gules, and surmounting the whole a fleur de lys in crossed colors; this composes the family arms of Welser. On either side and above them appear three smaller shields, the mantle falling gracefully behind them and connecting them with the crest which emanates from the crown. The name appears at the bottom and the whole is surrounded by a heavy laurel wreath with three scroll designs. In rich red, blue, brown and old gold.

*Diameter, 15 inches, in frame of glass rondelles, 22½ x 28 inches*  
Welser was the brother-in-law of Count Fugger of Augsburg. From the A. Pickaert Collection, Nürnberg, 1871, and the Felix Collection, 1911.

[SEE ILLUSTRATION]



AFTER DESIGNS BY ALBRECHT DURER

[489]



WITH THE ARMS OF JACOB WELSER

[490]





CIRCULAR STAINED GLASS  
BY JODOCUS MURER

[491]

491 CIRCULAR STAINED GLASS BY JODOCUS MURER

SWISS, 1530-1580

THE EXPOUNDING OF RELIGION

1.050- Three figures in the foreground discussing, while scenes from the New Testament are on the left and from the Old Testament on the right. At the base of the central figure is a shield containing an emblem and the initials "J. M." In the inscription on the border appears the date 1538. In light brown monochrome.

*Diameter, 9 inches, in frame of rondelles, 22½ x 25 inches*  
From the A. Pickaert Collection, Nürnberg, 1870, and the Felix Collection, 1911.

[SEE ILLUSTRATION]



CHRIST AND THE WOMAN OF SAMARIA  
CIRCULAR STAINED GLASS  
GERMAN, EARLY 16TH CENTURY

[492]

492 CIRCULAR STAINED GLASS GERMAN, EARLY 16TH CENTURY  
CHRIST AND THE WOMAN OF SAMARIA

950- The Saviour in purple raiment at the left of the brilliant red well, and the woman in blue dress and white turban about to draw water; a man at the back; the city of Samaria in the background. Border in leaf design.

*Diameter, 15 inches, in frame of rondelles, 22½ x 28 inches*

[SEE ILLUSTRATION]





STAINED AND LEADED GLASS  
ST. JOHN AND THE DONATRIX  
GERMAN, LATE 15TH CENTURY

[493]

- 493 STAINED AND LEADED GLASS GERMAN, LATE 15TH CENTURY  
ST. JOHN AND THE DONATRIX

550- In the foreground of a hilly country a widow in black kneels at the left while the youthful St. John stands at the right in blue and red garments, holding a chalice with emerging serpents. Armorial bearings. Diameter, 11 inches, in frame of rondelles 22½ x 28 inches

[SEE ILLUSTRATION]

- 494 CIRCULAR STAINED GLASS SWISS, 16TH CENTURY  
JOSEPH'S BRETHREN INSTRUCTED BY THEIR FATHER TO RETURN FOR MORE CORN

400- The aged man is seated with a coffer at his feet and two of his sons stand before him; two others are counting the money in the back. Fine architectural setting.

Diameter, 9 inches, in frame of rondelles 25 x 19½ inches  
From the private chapel of Freiherr von Seckendorf near Schweinfurt, 1868, and the Felix Collection, 1911.



CIRCULAR STAINED GLASS  
WITH THE VON HEROLTSBERG ARMS  
GERMAN, DATED 1508

[495]

495 CIRCULAR STAINED GLASS GERMAN, DATED 1508

HERALDIC ARMS OF GENDER VON HEROLTSBERG, AFTER DESIGN BY ALBRECHT DURER

Decorated blue and red glass, surrounding three small scenes representing jousting incidents; between these are heraldic arms of Gender von Heroltsberg, a member of the Nürnberg patrician family of that name.

*Size of frame, 24 x 18 inches*

From the H. G. Gutekunst Collection, Stuttgart, 1877, and the Felix, the elder, Collection.

[SEE ILLUSTRATION]

496 CIRCULAR STAINED GLASS SWISS, 16TH CENTURY

JOSEPH ACCUSING HIS BRETHREN

Joseph in regal attire accuses his brothers, who are in charge of guards, of nonpayment for their previous purchases. Castellated buildings and architecture round out the scene.

*Diameter, 9 inches, in frame of glass rondelles 25 x 19½ inches*

From the private chapel of Freiherr von Seckendorf near Schweinfurt, 1868, and the Felix Collection, 1911.

497 **STAINED AND LEADED GLASS**

SWISS, 16TH CENTURY

**AN ANGEL WITH THE EMBLEMS OF PASSION**

250- The angel is carrying a tray containing the dice which were used in casting lots for Christ's garments.

*Height, 20 inches; width, 14 inches*

Bought in Zürich, 1911.

**BRONZE AND MARBLE SCULPTURES**

**AND TERRA COTTA RELIEFS**

NUMBERS 498-523

**FLORENTINE**

EARLY 16TH CENTURY

90- 498 **BRONZE STATUETTE OF MERCURY**

On marble base. Superb patine.

*Height, 10½ inches*

**TULLIO LOMBARDO (ATTRIBUTED TO)**

VENETIAN, (?) -1532

160- 499 **BRONZE STATUETTE OF DAVID**

Representing the nude youth holding the slung shot in his right hand. A graceful work, with a beautiful brown patine.

*Height, 12 inches*

Son of the architect and sculptor Pietro Lombardo, active in Venice, where his chief works are four kneeling angels which support the altar in San Martino, and the Vendramin tomb, in which he co-operated with Leopardi.



BRONZE FIGURE OF  
A BOUND SATYR  
BY ANDREA RICCIO

[500]

**ANDREA RICCIO (ANDREA BRIOSCO)**

PADUA, 15TH CENTURY

**500 BRONZE FIGURE OF A BOUND SATYR**

Exceptionally graceful figure, with a brilliant black patine.

*Height, 16 $\frac{1}{4}$  inches*

Riccio was a co-worker of Donatello on the bronze doors of the Church of St. Anthony at Padua, and was much employed by Gonzaga, Duke of Mantua.

Formerly in the Collection of Prince Gonzaga of Mantua.

Endorsed by Dr. Bode.

Exhibited for one year in the Metropolitan Museum of Art, New York.

[SEE ILLUSTRATION]



## JACOPO TATTI (SANSOVINO)

VENETIAN, 1486-1570

### 501 SERENA STONE RELIEF

700-  
The Madonna is represented at nearly knee-length, seated holding the Infant Christ, encircling Him with her left arm and steadying His right foot with her right hand. She is attired in a garment with voluminous folds, and a turban covers her head. The Child has a mass of curly hair and fondles a bird. The four corners of the composition are occupied by cherub heads. Gilt decorations. In tabernacle frame, with a moulded and dentelled cornice supported by two Corinthian columns, and moulded base.

*Height, with frame, 49 inches; width, 38 inches*  
Purchased in Venice.

[SEE ILLUSTRATION]

## CLAUDE MICHEL CLODION

FRENCH, CIRCA 1745-1814

### 502 PAIR OF BRONZE STATUETTES

325-  
One represents the infant Bacchus resting against a filled wineskin, while clutching an empty goblet in his right hand; his head is crowned with a wreath of grapevine.

The companion piece, Flora as a dimpled child lying on a bower of roses, a wreath of which adorns its curly head. Fine dark patine. Both on marble bases. (2) *Height of each, 4½ inches*

## BENEDETTO DA MAIANO

FLORENCE, 1442-1498

### 503 THE MADONNA, CHILD AND ST. JOHN

475-  
Stucco bas-relief, showing the Virgin supporting the nude Christ Child tenderly while St. John looks up in adoration. Cherubs' heads in the upper corners and a seraph with spread wings in the predella. In gilt frame.

*Height, 27 inches; width, 19 inches*  
Benedetto was the more famous of the Maiano brothers, and one of the great sculptors of the Renaissance.



MADONNA AND CHILD  
SERENA STONE RELIEF  
BY JACOPO TATTI (SANSOVINO)



LOUIS CLAUDE VASSE

PARIS, 1716-1772

504 MARBLE BUST OF A BOY

Represented with flowing and somewhat dishevelled hair, refined features, and with a garment pulled down so as to bare the left shoulder. *Height, including base, 18½ inches*

*See-* Pronounced by an expert "finer than the signed and dated example (1757) belonging to the Doucet Collection", which brought over \$15,000 at auction in Paris.

[SEE ILLUSTRATION]

ANTONIO ROSSELLINO

SETTIGNANO, 1427-1490

505 THE MADONNA AND CHILD

*425-* Chromed terra cotta relief, showing the Virgin seated as she encircles the nude Christ Child with her left arm, drawing Him closely and tenderly to her face and bosom, sustaining His right foot as He stands with His right arm about her neck; cherub heads at the upper and lower left.

*Height, 21½ inches; width, 14¾ inches*

A marble of this subject by Rossellino is in the Lichtenstein Collection, Vienna.



MARBLE BUST OF A BOY  
BY LOUIS CLAUDE VASSE



IMPORTANT TERRA COTTA PORTRAIT BUST  
BY BENEDETTO DA MAIANO

[506]

### BENEDETTO DA MAIANO

FLORENCE, 1442-1498

#### 506 TERRA COTTA PORTRAIT BUST OF AN OLD MAN

Believed to be a member of the Princely family of Gonzaga; strongly modelled head, aquiline nose, deeply lined face, long hair; attired in doublet and pancake hat. An impressive and important contribution to fifteenth century portrait sculpture. *Height, 19 inches*

From the Collection of Prince Gonzaga of Mantua.

Benedetto was the more famous of the Maiano brothers and one of the great sculptors of the Renaissance.

[SEE ILLUSTRATION]



[507]

# ANTONIO ROSSELLINO

SETTIGNANO, 1427-1490

## 507 TWO WINGED CHERUBIM IN MARBLE

Beautiful faces which formed part of a circlet about the Madonna and Child fixed to the wall of the Church of San Salvi on the outskirts of Florence. Five pieces of this circlet are known, one in the Metropolitan Museum, New York; another in the collection of Robert de Forest, Esq., its President; a third recently sold in the Alphonse Kahn Sale, New York; a fourth in Florence, and this example.

This circlet was identified by Dr. Bode, whose general description is applicable to the lot now offered. "The graceful arrangement of the hair with a lock falling over the forehead, the upper lip invariably projecting slightly in the middle", etc., are pronounced, as the illustration shows.

*Height, 16 inches; width, 8 inches*

[SEE ILLUSTRATION]



IVORY CRUCIFIX  
BY ALONZO CANO

[508]

# ALONZO CANO

SPANISH, 1601-1667

## 508 IVORY CRUCIFIX

While this is not treated with the anatomical detail of later productions, the artist has grasped the dynamics as has rarely been done. The sagging of the body from the cross, the dragging of the muscles from their insertion, the fallen head, are all masterly. On mahogany cross.

*Height, 14 inches; width, 9 1/4 inches*

Purchased from Dr. Rengel, Orizaba, Mexico, 1902.

[SEE ILLUSTRATION]

## ITALIAN

LATE 17TH CENTURY

### 508A MARBLE RELIEF, THE ENTOMBMENT

In carved wood rococo frame.

*Height over all, 18 inches; width, 13 inches*

## PIETRO TORRIGIANO

FLORENCE, 1472-1522

### 509 TERRA COTTA HEAD OF SENECA

A great piece of plastic modelling and a fine production of senile anatomy. The original model of the bronze in the National Museum, Madrid. On pedestal.

*Height, 8 inches*

Torrignano is best known as the designer and sculptor of the tomb of Henry VII in Westminster Abbey, London. A rival of Michael Angelo, they quarrelled and he broke the latter's nose, escaping to England, and subsequently settling in Spain.

## ANTONIO CANOVA

ITALIAN, 1757-1822

### 510 STUCCO GROUP, HERCULES CASTING LICHAS TO HIS DEATH

Dejanira unwittingly caused the death of Hercules by sending him by Lichas a robe which she supposed was free from poison; but as soon as the garment became warm the poison penetrated into all his limbs. In his frenzy he seized Lichas and hurled him into the sea.

*Height, 22 inches; width, 15 inches*

Original model by Canova for his life-size group at Venice, which he made after the antique group in the Corsini, Rome.

From the Munoz Sale, New York, 1897.





SUPERB TERRA COTTA PORTRAIT BUST  
BY BENEDETTO DA MAIANO

[511]

### BENEDETTO DA MAIANO

FLORENCE, 1442-1498

#### 511 TERRA COTTA PORTRAIT BUST OF A PATRICIAN

Believed to be a member of the Princely family of Gonzaga; with full long wavy hair, attired in a garment throwing graceful folds. Superb plastic quality as well as beauty of subject places this work among the finest terra cottas of the period.

*Height, 19 inches*

Formerly in the Collection of Prince Gonzaga of Mantua.

Benedetto was the more famous of the Maiano brothers and one of the great sculptors of the Renaissance.

[SEE ILLUSTRATION]



MARBLE FIGURE OF A CHILD  
ROMAN, CIRCA 150 A.D.

[512]

ROMAN

CIRCA 150 A. D.

512 MARBLE FIGURE OF A CHILD

Two-third length, probably a mortuary statue in vogue among the Romans.

*Height, 14½ inches*

Purchased in Rome, 1890.

[SEE ILLUSTRATION]

BENEDETTO DA MAIANO

FLORENCE, 1442-1498

513 THE MADONNA, CHILD AND ST. JOHN

375- Polychromed terra-cotta bas-relief, showing the Virgin in a red robe with a halo supporting the nude Christ Child on a fold of checkered drapery, and guiding His right arm as He blesses the infant St. John looking up at the left while he holds his symbolic cross; cherubim with many wings in the upper corners. In a contemporary frame of carved and gilded wood, with molded cornice frieze decorated with a dotted design of circular medallions and scrollings, supported by fluted pilasters and molded base.

*Height, with frame, 34 inches; width, 31 inches*

Benedetto was the more famous of the Maiano brothers and one of the great sculptors of the Renaissance.

From the Volpi Sale, New York, 1917.

[SEE ILLUSTRATION]



THE MADONNA, CHILD AND ST. JOHN  
POLYCHROMED TERRA-COTTA BAS-RELIEF  
BY BENEDETTO DA MAIANO



ROMAN MARBLE BUST  
CIRCA 100 A.D.

[514]

# ROMAN MARBLE

CIRCA 100 A. D.

## 514 MYTHOLOGICAL DEITY

Bust, crowned with a laurel wreath, hair and beard arranged in curls, with well modelled, mobile and refined features. Following the early methods, this head was adapted to a new bust.

*Height, 19 inches*

From the Felix, the Elder, Collection.

[SEE ILLUSTRATION]





ROMAN MARBLE BUST

[515]

ROMAN

CIRCA 200 A. D.

515 ANTIQUE MARBLE BUST OF A MATRON

Hair waved in the front, closely plaited and applied in many braids behind; calm and dignified expression. Mounted upon a circular porphyry base. *Total height, 18 inches*

From the Yerkes Sale.

[SEE ILLUSTRATION]

300-





THE GREAT CONDE

[516]

FRANCOIS GIRARDON

FRENCH, 1628-1715

516 CIRE PERDUE BRONZE STATUETTE

Equestrian presentation of the Great Condé, French General, Prince de Bourbon, Duc d'Enghien, in Field Marshal's uniform, mounted on a spirited horse. Fine rich patine. On a wood plinth.

*Total height, 25 inches; width, 29 inches*

There is a bronze statue of Louis XIV by Girardon in the Detroit Museum.

[SEE ILLUSTRATION]



## INFLUENCE OF GIAN DE BOLOGNA

### 517 GILT BRONZE STATUETTE OF ST. SEBASTIAN

The strained muscles and relaxed figure as he hangs from a tree are admirably represented; fine patine. *Height, 21 inches*

Dr. Bode suggests that this is very close to Gian de Bologna.

A similar piece is in the Salle Davilier, Louvre, Paris, and another in the Victoria and Albert Museum, London.

Four replicas with slight variations are known, i. e., in the Kaiser Friedrich Museum, Berlin; South Kensington, London; Vienna Museum, and the Lichtenstein Collection, Vienna.

[SEE ILLUSTRATION]



SOLID SILVER PITCHER  
CIRCA 2ND CENTURY B.C.

[518]

CIRCA 2ND CENTURY B.C.

518 SOLID SILVER PITCHER

Ornamented with trees, quatrefoils and dogs pursuing deer; with a beautiful cupid on base of handle. Heavily oxidized. Excavated at Boscoreale.

*Height, 8½ inches*

Purchased from Padre Santorelli, Naples, 1904.

[SEE ILLUSTRATION]



TWO BRONZE STATUETTES  
BY GUILLAUME COUSTOU

[519]

[520]

### GUILLAUME COUSTOU

FRENCH, (?) -1746

#### 519 BRONZE STATUETTE

Ulysses bending his bow, preparatory to drawing it upon Penelope's suitors. Powerfully modelled. Fine patine. *Height, 26 inches*  
 Coustou was a nephew and pupil of the celebrated sculptor Coysevox. His best works are a marble of Marie Leeczinska in the Louvre, the Venus for Frederick the Great and the Superb "Chevaux de Marly", which decorate the entrance to the Champs Elysées, Paris.

[SEE ILLUSTRATION]

## GUILLAUME COUSTOU

FRENCH, (?) -1746

### 520 BRONZE STATUETTE

Milo the Athlete in the act of cleaving a tree. Powerfully modelled.  
Fine patine. *Height, 24 inches*

250- Coustou was a nephew and pupil of the celebrated sculptor Coysevox.  
His best works are the marble of Maria Leeczinska in the Louvre,  
the Venus for Frederick the Great and the superb "Chevaux de  
Marly", which decorate the entrance to the Champs Elysées, Paris.

[SEE ILLUSTRATION, PRECEDING PAGE]

## FLORENTINE

LATE 15TH CENTURY

### 521 TERRA COTTA RELIEF, THE MADONNA AND CHILD

180- Half length, the Virgin looking tenderly at the Christ Child, Whom  
she holds close to her side. *Height, 25 inches; width, 17 inches*

This Master, known as the Master of the Marble Madonnas, was  
a follower of Antonio Rossellino. There is assigned to him a painted  
stucco designated as the "Madonna with the Candelabra", the marble  
relief of which is owned in Venice.





POLYCHROMED RELIEF IN PAPIER MACHE  
OF THE ENTOMBMENT  
ITALIAN, 15TH CENTURY

[522]

# ITALIAN

15TH CENTURY

## 522 POLYCHROMED RELIEF IN PAPIER MACHE OF THE ENTOMBMENT

The straining forms of Nicodemus and Joseph of Arimathæa gently lift the body of the Saviour in a sheet, while St. Joseph supports the Virgin Mother on one side and Mary Magdalen on the other. Masterly presentment of poignant grief and lamentation. Original gilt and black frame.

*Height, 26½ inches; width, 48½ inches*

Purchased in Naples, 1904.

[SEE ILLUSTRATION]



ANTONIO ROSSELLINO

SETTIGNANO, 1427-1490

523 THE MADONNA AND CHILD

600- Papier maché relief, polychromed, showing the Virgin seated as she encircles the nude Christ Child with her left arm, drawing Him closely and tenderly to her face and bosom, sustaining His right foot as He stands with His right arm about her neck; cherubim at the upper right and left and lower left.

*Height, 24 inches; width, 18 inches*

The soft and more responsive medium of papier maché results in the attainment of great plasticity and softness.

[SEE ILLUSTRATION]



THE MADONNA AND CHILD  
PAPIER MACHE RELIEF, POLYCHROMED  
BY ANTONIO ROSSELLINO

## GOTHIC AND RENAISSANCE WOOD CARVINGS

---

NUMBERS 524-554

MICHAEL PACHER

TYROL, (?) -1498

### 524 CARVED WOOD FIGURE OF ST. GEORGE

1-300- Represented at full length in an attitude of attack; his hair is long and curly, his armor complete and ornate, and his feet are encased in long pointed shoes. Traces of original polychrome and silver. Linden wood. Sword renewed. *Height, 36 inches*

From the Pfeffer Collection, Buda Pesth.

A most rare and desirable piece. An example by this Master was recently added to a New York Collection for a very large sum.

Illustrated in the "International Studio", October, 1927.

[SEE ILLUSTRATION]



ST. GEORGE  
CARVED LINDEN WOOD FIGURE  
BY MICHAEL PACHER

[524]

SPANISH

15TH CENTURY

525 CARVED WOOD FIGURE OF THE VIRGIN

This powerful work is one of an assemblage of figures grouped around a Crucifixion now scattered. The attenuated face of the Virgin expresses austerity and a feeling of dumb despair; the graceful hands are clasped and raised in supplication. *Height, 50 inches*

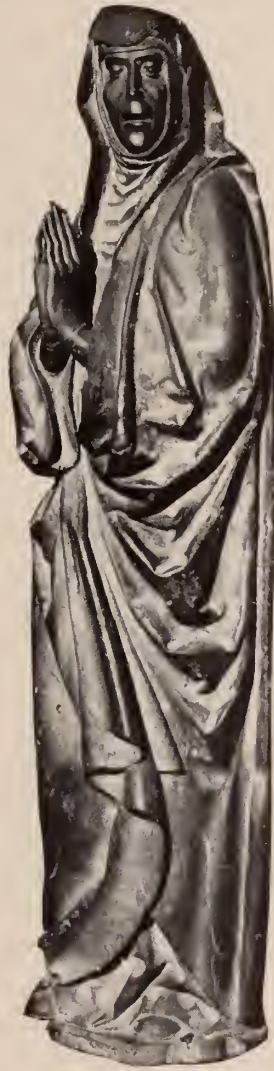
1.800-

A monumental piece of early Gothic sculpture.

Purchased in Granada, Spain.

Illustrated in the "International Studio", October, 1927.

[SEE ILLUSTRATION]



EARLY GOTHIC CARVED WOOD  
FIGURE OF THE VIRGIN  
SPANISH, 15TH CENTURY



## FLEMISH

CIRCA 1450

### 526 CARVED WOOD FIGURE OF THE MADONNA AND CHILD

The Virgin standing, her rich hair dropping down her back and shoulders, is attired in simple garments falling in graceful folds, and holds the Infant Christ on her left arm as He grasps the orb of dominion in His left hand. Oak. *Height, 22 inches*

3,500-

In a different medium but of equal grace with the works of Memling, van der Weyden and Bouts.

From the Collection of the Rev. Monsignor Bethune, of Bruges, Belgium, a great antiquarian, from whom it was purchased in 1895. Dr. Stillwell considers this the finest of his woods, and while Flemish in character the Christ Child shows French influence.

Illustrated in the "International Studio", November, 1927.

[SEE ILLUSTRATION]



MADONNA AND CHILD  
CARVED OAK FIGURE  
FLEMISH, CIRCA 1450



THE ANNUNCIATION  
BY VEIT STOSS

[527]

VEIT STOSS

NURNBERG, 15TH CENTURY

527 **GOTHIC CARVED WOOD RELIEF, THE ANNUNCIATION**

The Virgin kneeling beneath a canopy before a prieu-dieu, upon which rests an open book, is interrupted in her devotions by the announcement of the angel of the forthcoming event in her life. Linden wood.

*Height, 52 inches; width, 34 inches*

Workmanship similar to that of pieces in the Germanic Museum, Nürnberg, and the National Museum, Munich.

Purchased in Bregenz on the Boden See.

Illustrated in the "International Studio", October, 1927.

[SEE ILLUSTRATION]



THE NATIVITY  
BY VEIT STOSS

[528]

VEIT STOSS

NURNBERG, 15TH CENTURY

528 **GOTHIC CARVED WOOD RELIEF, THE NATIVITY**

The Virgin with arms clasped across her chest is kneeling, adoring the Christ Child, Who lies upon the floor midst the folds of a voluminous drapery; St. Joseph at her side holds a lighted candle. Linden wood.

*Height, 55 inches; width, 34 inches*

Workmanship identical with that of pieces in the Germanic Museum, Nürnberg, and the National Museum, Munich.

Purchased in Bregenz on the Boden See.

Illustrated in the "International Studio", October, 1927.

[SEE ILLUSTRATION]

## TYROLEAN

15TH CENTURY

### 529 CARVED WOOD FIGURE OF HENRY OF BAVARIA

Standing, wearing the Imperial Crown, clothed in armor, most of which is concealed by a robe. He holds a cathedral (Bamberg) model in his left hand. Superb work. Gilded and polychromed.

*Height, 54 inches*

2.500- Henry I of Bavaria, a pious warrior, was born in 972, elected Emperor, 1002, and died at Rome, 1024. He founded and endowed the magnificent Cathedral and Monastery of Bamberg in Franconia, where he was interred. He was canonized in 1152.

Illustrated in the "International Studio", November, 1927.

[SEE ILLUSTRATION]





THE EMPEROR HENRY II—THE SAINT  
CARVED WOOD FIGURE  
TYROLEAN, 15TH CENTURY





MADONNA AND CHILD

[530]

SOUTH GERMAN

15TH CENTURY

530 EARLY GOTHIC CARVED WOOD GROUP, THE MADONNA AND CHILD

V. 250-

The crowned Virgin is seated, and passes an apple to the nude Christ in her arms. A very fine piece. Polychromed.

*Height, 32 inches*

Illustrated in the "International Studio", October, 1927.

[SEE ILLUSTRATION]



CARVED WOOD RELIEF  
SWISS, 16TH CENTURY

[531]

## SWISS

16TH CENTURY

### 531 OBLONG CARVED WOOD RELIEF

Christ bearing the cross, has fallen to His knees; St. Veronica kneels behind Him and a guardian beats Him, while the two thieves bound to each other are at the right, and Mary, St. John and soldiers follow at the left.

*Height, 15½ inches; width, 52 inches*

There is a great resemblance between the Christ figure of this carving and the drawing by the younger Holbein in the Basle Gallery, and the Christ figure in the woodcut of Christ bearing the Cross, also by Holbein, which suggests that this work was made in the vicinity of Basle by one familiar with these examples of Holbein's art. There are other points of similarity.

Illustrated in the "International Studio", November, 1927.

[SEE ILLUSTRATION]



[532]

**DOERMAEL OF MALINES**

FLEMISH, 15TH CENTURY

**532 CHROMED CARVED WOOD GROUP**

The holy Ann is represented at full length standing supporting her daughter, the Virgin, on her arm, while the Infant Christ held by His mother is grasping a pomegranate extended to Him by the elder Saint. Oak.

*Height, including base, 19½ inches*

[SEE ILLUSTRATION]



[533]

ADAM KRAFT

NURNBERG, 15TH CENTURY

533 GOTHIC CARVED WOOD ALTAR DOOR

Representing the miraculous draught of fishes and above in the clouds a herdsman and his flock, to whom appear three angels in ecstasy; beautiful scrollwork at the top. Gilded and polychromed.

*Height, 54 inches; width, 35 inches*

[SEE ILLUSTRATION]





**HANS LEINBERGER**

LANDSHUT, BAVARIA, 16TH CENTURY

**534 CARVED LINDEN WOOD FIGURE OF ST. MICHAEL**

Standing with upraised right arm, a sword in hand in his perpetual contest with the powers of evil. Polychromed. *Height, 34 inches*

[SEE ILLUSTRATION]



[535]

**TILMAN RIEMENSCHNEIDER**

WURZBURG, 1468-1531

**535 CARVED WOOD STATUE OF ST. WOLFGANG**

Attired in a Bishop's robes, with jewelled mitre, his right gloved hand grasping a hatchet and crozier while he holds a steepled church with his left. Gothic base, chromes rich and well preserved. A work of his mature period.

*Height, 57 inches*

[SEE ILLUSTRATION]

2.100-



**TILMAN RIEMENSCHNEIDER**

WURZBURG, 1468-1531

**536 CARVED WOOD RELIEF OF ST. NICHOLAS**

One of the great patron saints of Germany is portrayed at full length standing upon a Gothic base, in Bishop's attire, with jewelled mitre, grasping a crozier in his left hand and holding the traditional three purses of gold in his right. Chromes rich and well preserved. A work of his mature period.

*Height, 55 inches*

2.100-

**HANS MULTSCHER (OF REICHENHOFEN)**

BAVARIA, 1400-1467

**537 CARVED WOOD RELIEF OF THE CRUCIFIXION**

Christ is represented on the cross, at the base of which are grouped the three Marys and St. John. A horseman has reined in his steed to look upon the scene, while angels in devotional attitude appear. Carved Gothic frame.

*Height, 29 inches; width, 16 inches*

Multscher was also a great painter.

Illustrated in the "International Studio", October, 1927.

[SEE ILLUSTRATION]

700-

**HANS MULTSCHER (OF REICHENHOFEN)**

BAVARIA, 1400-1467

**538 CARVED WOOD RELIEF OF THE RESURRECTION**

Representing the Christ standing beside His empty tomb, astounding the guards, one of whom, a soldier in armor, awakened from his slumber, cannot believe his eyes, while his two companions are terror-stricken. Carved Gothic frame.

*Height, 29 inches; width, 16 inches*

Multscher was also a great painter.

Illustrated in the "International Studio", October, 1927.

[SEE ILLUSTRATION]

800-



CARVED WOOD RELIEFS OF THE CRUCIFIXION AND RESURRECTION  
BY HANS MULTSCHER  
IN CARVED GOTHIC FRAMES

[538]

[537]

**TILMAN RIEMENSCHNEIDER**

WURZBURG, 1468-1531

**539 CARVED WOOD PLAQUE OF ST. JOHN**

Full figure, benign of countenance, holding a closed volume in his right hand, his garments falling in beautiful folds. The modelling is of rare excellence. *Height, 44 inches*

Purchased in Cologne, 1900.

Illustrated in the "International Studio", November, 1927.

[SEE ILLUSTRATION]



CARVED WOOD PLAQUE  
OF ST. JOHN  
BY TILMAN RIEMENSCHNEIDER





THE ENTOMBMENT  
CARVED OAK GROUP, BURGUNDIAN, CIRCA 1450  
[540]

## BURGUNDIAN

CIRCA 1450

### 540 CARVED WOOD GROUP, THE ENTOMBMENT

Representing St. Joseph and Nicodemus lowering the dead Christ into the tomb, while the three Marys and St. John and another follower stand by. Oak. *Height, 20 inches; width, 15 inches*

[SEE ILLUSTRATION]



CARVED WOOD RELIEF, THE VISITATION  
SCHOOL OF NURNBERG, EARLY 16TH CENTURY

[541]

## SCHOOL OF NURNBERG

EARLY 16TH CENTURY

### 541 CARVED WOOD RELIEF, THE VISITATION

The meeting of St. Elizabeth and St. Mary, accompanied by three attendants, all in the costume of the period. The turrets of Nurnberg appear in the background. Polychromed.

*Height, 35 inches; width, 30 inches*

[SEE ILLUSTRATION]





MADONNA AND CHILD  
BY FRANCOIS GIRARDON

FRANCOIS GIRARDON

FRENCH, 1628-1715

542 CARVED WOOD, THE MADONNA AND CHILD

The Virgin in ample garment and headcloth supports the nude Christ Child on her right arm. He holds the orb of dominion. On a rococo base.

*Height, 15 inches*

Signed and dated 1663.

One of the rare signed woods.

Purchased in Quebec about 1890.

[SEE ILLUSTRATION]



ST. MARTIN OF TOURS

[543]

TYROLEAN

CIRCA 1550

543 CARVED WOOD EQUESTRIAN STATUE OF ST. MARTIN OF TOURS

Attired in quaint costume of the period, he is in the act of cleaving his mantle to clothe the beggar in the shape of a dwarf-like figure seated upon the ground. Polychromed. *Height, 28 inches*

[SEE ILLUSTRATION]



[544]

# GEORGE SERLING

NURNBERG, LATE 15TH CENTURY

## 544 CARVED OAK GROUP, THE CROWNING OF THE VIRGIN

Two crowned figures seated, representing God and Christ, hold a crown over the head of the Virgin seated between Them. The Divinity at the left holds in His lap an orb, the emblem of rule and power.

*Height, 18 inches; width, 17 inches*

While attributed to Serling, there is so much of Kraft's style in this fine group that it may be by him.

Illustrated in the "International Studio", November, 1927.

[SEE ILLUSTRATION]





[545]

# RHENISH SCHOOL

CIRCA 1500

## 545 CARVED WOOD GROUP, THE ADORATION OF THE MAGI

A compact group of figures, of which the centre is the Madonna holding the Christ Child; St. Joseph is at the left, and they are surrounded by the three kings, while two angels are pointing toward the Star of Bethlehem in the distance.

*Height, 19 inches; width, 12½ inches*

Illustrated in the "International Studio", November, 1927.

[SEE ILLUSTRATION]



THE PIETA

[546]

**SOUTH GERMAN**

CIRCA 1530

**546 CARVED WOOD GROUP, THE PIETA**

The Virgin supports the dead Christ in her lap, while St. John, kneeling at her side, sustains the head of the Saviour with his right hand. Linden wood. *Height, 15 inches; width, 17 inches*

[SEE ILLUSTRATION]

**GERMAN**

EARLY 18TH CENTURY

**547 CARVED WOOD STATUETTE OF A BISHOP**

*Height, 38 inches*



CARVED LINDEN WOOD  
FIGURE OF THE VIRGIN  
BY HANS LEINBERGER

[548]

### HANS LEINBERGER

LANDSHUT, BAVARIA, 16TH CENTURY

#### 548 CARVED LINDEN WOOD FIGURE OF THE VIRGIN

Kneeling with clasped hands, attired in voluminous robe. Poly-  
chromed. *Height, 27 inches*

[SEE ILLUSTRATION]





[549]

FRENCH, ILE DE FRANCE

LATE 15TH CENTURY

549 CARVED WOOD STATUE OF THE MADONNA AND CHILD

The Virgin standing at full length carries the Infant on her right arm as He toys with her veil. In her left hand she holds a pomegranate. She wears a fine Gothic crown, her flowing hair falling upon her shoulders. Traces of original chrome. Oak.

*Height, 36 inches*

[SEE ILLUSTRATION]



[550]

FRENCH

CIRCA 1480

550 CARVED WOOD STATUE OF ST. MICHAEL

In the costume of the period, raising his sword ready to repel the enemy. Plane tree wood. Polychromed. *Height, 37 inches*

From the Spetz Collection.

[SEE ILLUSTRATION]

300-



SALZBURG

CIRCA 1450

551 CARVED GROUP OF THE PIETA

Represents the Virgin seated, holding the dead Christ in her lap; the tender, pitying expression of the Mother as she looks upon her dead Son is singularly well portrayed. Polychromed linden wood.

*Height, 25 inches*

[SEE ILLUSTRATION]



[552]

# TYROLEAN

CIRCA 1500

## 552 CARVED WOOD PANEL IN DEEP RELIEF, THE ADORATION OF THE SHEPHERDS

In the stable the Virgin and two angels are kneeling with clasped hands beside the Infant Christ. On the right, above and behind them are three shepherds looking through the doors, and at the left are two cows. Underneath is an angel with extended wings holding a flying motto. Polychromed oak.

*Height, 20 inches; width, 13 inches*

Purchased near Salzburg, 1890.

[SEE ILLUSTRATION]

GRATZ, STYRIA (AUSTRIA)

CIRCA 1520

553 CARVED WOOD GROUP, ADORATION OF THE ANGELS

400- The Virgin seated with the Infant Christ upon her knee, is surrounded by three angels with extended wings. A graceful and devout group. Linden wood. *Height, 24 inches*

[SEE ILLUSTRATION]





ADORATION OF THE ANGELS  
CARVED LINDEN WOOD GROUP  
STYRIA, CIRCA 1520



A SAINT IN ARMOR  
CARVED WOOD FIGURE  
SOUTH GERMAN, CIRCA 1475

[554]

# SOUTH GERMAN

CIRCA 1475

## 554 CARVED WOOD FIGURE OF A SAINT IN ARMOR

In breastplate and cloak, holding a long sword.

*Height, 54 inches*

[SEE ILLUSTRATION]

270

*4 session \$ 159. 990-*

FIFTH SESSION

NUMBERS 555-720

EUROPEAN PORCELAINS

NUMBERS 555-570

25- 555 CAPO DI MONTE COVERED BOWL ITALIAN, CIRCA 1800

Of soft creamy-white paste, ornamented in colors with four medallions with mythological subjects and bands of gilt grapevine on dark blue ground. *Height, 6 inches; diameter, 5½ inches*

30- 556 CAFFAGIOLO MAJOLICA PHARMACY JAR

ITALIAN, 16TH CENTURY

Decorated with conventionalized hop buds in blue and orange on a buff ground and with inscription "Aqa di Luppoli". Monogram of Caffagiolo pottery on base of the handle. *Height, 9½ inches*

557 PAIR OF PORCELAIN VASES BY JACOB PETIT

FRENCH, CIRCA 1790

55- Light green color with gold decoration, with finely executed medallions of flowers on both sides. (2) *Height, 11 inches*

75- 558 BUFFET SERVICE OF ROYAL BLUE SEVRES PORCELAIN

CIRCA 1830-34

75- Comprising two épergnes, two kylix-shaped dishes, four similar shaped pieces without handles and two circular table-shaped pieces resting upon lions' feet. The whole based upon Greek and Roman designs; beautiful in shape and rich in color and decoration. (10)

50- 559 WEDGWOOD BASALT INCENSE VASE

19TH CENTURY

50- Gondola shape, with swan's head handles and supported on sphinxes resting on a base with Grecian border. The body profusely ornamented with beading, fluting and ribbon work, with a finely cut head of a Bacchante framed in grape and vine leaves on under side. Marked Wedgwood "S". *Height, 15 inches; width, 13½ inches*

560 **PAIR OF WEDGWOOD TRI-COLOR JASPER BRIDAL OR MARRIAGE VASES**

CIRCA 1786

60- Ornaments with sixteen hymeneal torches bound together by an interlacing band. The lower border and lid decorated with egg and dart design; the upper border with acanthus leaf. Knob of lid composed of two doves. Marked "Wedgwood". (2) *Height, 9 inches*  
Illustrated in Miss Meteyard's "Life of Josiah Wedgwood".

561 **PAIR OF WEDGWOOD COVERED VASES**

CIRCA 1788

170- Black and white jasper ware, ornamented with medallions of Flaxman's muses, Clio and Thalia, between festoons of flowers. Around the top are the signs of the Zodiac in compartments. Marked "Wedgwood". (2)

*Height, 12 inches*

Illustrated in Miss Meteyard's "Memorials of Wedgwood".

562 **WEDGWOOD BASALT STATUETTE OF A RUNNING FAUN**

50- A semi-nude figure depicted with grapes, game and pipes, in fine action. Mark Wedgwood "S".

*Height, 15 inches*

In the South Kensington Museum is a similar statuette attributed to Clodion, the celebrated eighteenth century French sculptor.

563 **WEDGWOOD TRICOLOR JASPER COVERED VASE MODELLED BY FLAXMAN**

CIRCA 1755-77

90- Pale sage-green ground ornamented above and below with diced quatrefoils in blue and white divided by vertical bands of leaves and berries, and with bas reliefs of a "Sacrifice to Pomona and Flora" taken from Lady Templeton's designs, and an Offering to Peace. Decorated by Hackwood. Marked "Wedgwood".

*Height, 11 inches*

564 **WEDGWOOD FIGURE MODELLED BY HOSKINS**

ENGLISH, 18TH CENTURY

60- Reclining figure of Cupid. The most important piece of figure modelling produced in Etruria; it was worked on by both Bacon and Flaxman.

*Height, 10½ inches; length, 25 inches; width, 15 inches*

After an antique figure known as "Somnus" in the Collection of the Grand Duke of Florence, 1782.

The copy in the de la Rue Collection sold in 1866 for 120 pounds. See Miss Meteyard's "Life of Wedgwood", Vol. II, page 230.



- 325- 565 **CAPO DI MONTE PORCELAIN CASKET** ITALIAN, CIRCA 1750  
Superbly decorated on five sides with pastoral and mythological scenes, enclosed by garlands of leaves and flowers. Marked with crown and the letter "N". *Height, 8 inches; width, 10 inches*

- 50- 566 **DELFT BLUE AND WHITE PORCELAIN JAR** CIRCA 1700  
Globular body, octagonal base. Rich deep blue decoration of conventionalized flowers and birds. Extremely fine specimen. *Height, 15 inches*

- 100- 567 **PAIR OF AMPHORA-SHAPED SEVRES VASES**  
LOUIS PHILIPPE PERIOD  
Bleu-du-roi ground, profusely decorated in Roman running leaf and classical designs in gold and platinum. (2) *Height, 16 inches*  
Gift of the Duc de Nemours to Captain Caulloué for services during the Algerian campaign, 1844. History and certificate of sale from the Sèvres factory, 1856.

- 200- 568 **PAIR OF EXCEPTIONALLY LARGE AND FINE SEVRES PORCELAIN VASES** FRENCH, CIRCA 1781  
Ornamented with rural scenes, acanthus-leaf decoration and dolphin handles. (2) *Height, 16½ inches*  
These vases were brought to New Orleans, La., over a century ago by the celebrated Tremé family, in whose possession they remained until 1900. With original certificate of ownership.  
See Voght, page 49.  
Purchased from Armand Hawkins, New Orleans, 1901.

- 100- 569 **DRESDEN PORCELAIN CHOCOLATE SET**  
Comprising three pots, sugar bowl, waste bowl and six cups. Decorated with mythological figures in Wedgwood designs in high relief, gilded on a cream-white background. Dresden mark. (11)  
The set was a marriage gift from the French Minister to Mexico, Monsieur Lafroget, to Miss Bross, who became the wife of General Riva Palacio.





FIVE-PIECE PORCELAIN MANTEL GARNITURE  
BY JACOB PETIT

[570]

570 FIVE-PIECE PORCELAIN MANTEL GARNITURE BY JACOB PETIT

FRENCH, CIRCA 1790

275-  
Comprising a clock with porcelain base, in blue, gold and colors, the dial surrounded by rose and leaf design with a floral medallion underneath flanked by a girl and a boy seated; floral band below; the whole resting on a wood pedestal. A pair of candelabra with two cupids and flower and gilt ornaments. A pair of vases with flowers in relief; pierced sides and tops. All signed on base with initials "J. P." A very exceptional set. (5)

*Height of clock, 23½ inches; candelabra, 11 inches; vases, 12 inches*

[SEE ILLUSTRATION]

570A DRESDEN CHINA GROUP

GERMAN, 19TH CENTURY

55-  
An intricate and graceful piece of four figures perfectly modelled and of good color. Cast in 1833; colored in 1844.

*Height, 13 inches; width, 10½ inches*

## LIMOGES AND BATTERSEA ENAMELS

NUMBERS 571-581

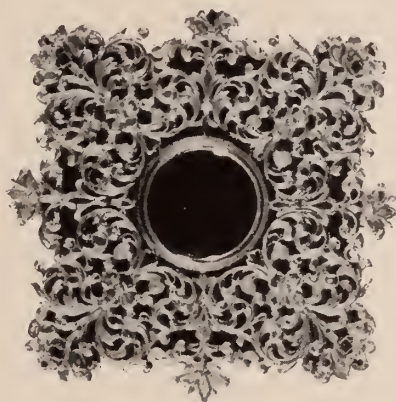
### 571 LIMOGES ENAMEL PLAQUE: THE STONING OF ST. STEPHEN

17TH CENTURY

185- The martyr felled to earth, with outstretched hands and upraised eyes, is exclaiming "Lord, lay not this sin to their charge". With great animation half-nude men are hurling stones at him, while Saul on a white horse directs their actions. Others laden with baskets of rock, their faces wreathed in smiles of delight, fill the background as witnesses to the death of the man who first shed his blood in testimony to Christ.

*Height, 11¾ inches; width, 12⅞ inches*

From the Collections of Friedrich Baecke of Milan, 1875, and Felix, the Elder, 1911.



RENAISSANCE ENAMELLED  
GOLD PECTORAL RELIQUARY  
SPANISH, CIRCA 1600

[572]

### 572 RENAISSANCE ENAMELLED GOLD PECTORAL RELIQUARY

SPANISH, CIRCA 1600

120- Lozenge shape, and composed of flowers, leaves and acorns in perforated repoussé work, partly enamelled. Inlaid semi-precious stones at the four corners.

Hung originally around the neck of the Virgin in the Cathedral of Durango, Mexico.

[SEE ILLUSTRATION]

- 20- 573 **ENAMEL AND BRASS PAX** LIMOGES, CIRCA 1525  
Representing Christ on the Cross, the two Marys and St. John.  
*Height, 5 inches*

- 15- 574 **BATTERSEA ENAMEL SNUFFBOX**  
Of dark mottled green enamel decorated on all sides with embossed flowers surrounded by conventional borders.

- 25- 575 **TWO BATTERSEA ENAMEL VANITY BOXES**  
One ovoid shape, deep blue, and with bronze mounts; another in light pink with white panels and floral decoration. (2)

- 16- 576 **BATTERSEA ENAMEL SNUFFBOX**  
White enamel, decorated on all sides with figures and foliage.

- 7 1/2 577 **BATTERSEA ENAMEL SALTCELLAR**  
Of white enamel decorated in gold with three floral panels; with three small feet and metal rim.

- 25- 578 **BATTERSEA ENAMEL BOTTLE**  
In the shape of a cluster of fruit and flowers in richly colored enamel.  
Ormolu stopper in form of a dove. *Height about 2 inches*

- 25- 579 **BATTERSEA ENAMEL BIRD BOX**  
Decorated in various colors on white enamel, the base with floral design.

- 17 1/2 580 **BATTERSEA ENAMEL THIMBLE CASE**  
Egg shape, of light pink enamel decorated with flowers in white panels.

- 25- 581 **PAIR OF BATTERSEA ENAMEL SMALL TEACUPS** CIRCA 1750  
With gold rims; decorated with colorful outdoor scenes. (2)

## VARIOUS ART OBJECTS

NUMBERS 582-611

40- 582 **PAIR OF SILVER BRONZE STATUETTES**

FRENCH, PERIOD OF LOUIS XIV

Seated figures of poets, charmingly modelled. (2)

*Height of each, 5 inches*

20- 583 **BRONZE FIGURE OF SILENUS**

ITALIAN, CIRCA 1700-1750

Seated in a grape arbor.

*Height, 5 inches*

40- 584 **IVORY JEWEL BOX**

RUSSIAN, CIRCA 1750

Of brown and white ivory, in the form of a desk with six drawers. Engraved and enriched with deeply incised panels of birds and animals.

*Height, 6 $\frac{1}{4}$  inches; width, 8 $\frac{3}{4}$  inches*

Bought in Moscow, 1906.

35- 585 **PAIR OF LOUIS XV ORMOLU TWO-BRANCH CANDLE BRACKETS**

Originally side lights from a mirror at the Tuileries. (2)

From the De Peyster family.

40- 586 **PAIR OF FLORENTINE BRONZE FIGURES** ITALIAN, CIRCA 1830

Half-length representations of St. Francis and St. Frances holding crowns. (2)

*Height, 11 inches*

50- 587 **SILVER-GILT IKON**

RUSSIAN, DATED 1770

With representation of three female saints standing at full length, holding palms in their hands; landscape background, with elaborately engraved details. Above is a subordinate work in the shape of a square in ornamental border, illustrating Christ in the house of Simon, with Mary Magdalen anointing the Lord's feet; certain text is incorporated in the background. Bears on the lower edge hall marks and the date 1770.



[588]

588 BYZANTINE CRUCIFIX

12TH CENTURY

310 - Rising from a globe is a gilded copper cross, the front engraved with a continuous trefoil design ornamented at its terminals with applied figures of St. Mary, St. John and another saint in juxtaposition to jewelled plaques. The Christ figure is modelled in the characteristic primitive manner of the period, with an elongated trunk, crude extremities and a skirt of rigid folds. The reverse is also engraved with a continuous trefoil ornament broken at the intersection with an engraved figure of St. Peter, seated, holding the key in one hand while with the other he extends an apostolic blessing. The three upper terminals are engraved with the symbols of the evangelists, and both sides are lavishly ornamented with semi-precious stones.

*Height, 75 inches*

[SEE ILLUSTRATION]



25-  
589 **ORMOLU REGENCE GIRANDOLE**

Circular mirror with frame of graceful floral festoon design with two three-branch brackets.

*Diameter, 10 $\frac{1}{4}$  inches*

185-  
590 **SOLID SILVER STATUETTE**

ITALIAN, CIRCA 1700

Represents a siren seated upon a sea-monster with the body of a tortoise and head of a dragon, carrying a large scalloped shell upon his head. Fine tooling and exquisite finish.

*Height, 7 $\frac{1}{2}$  inches*

50-  
591 **SHEFFIELD PLATE TRAY**

On three eagle-claw and ball feet. Border of shell and scroll ornament.

*Diameter, 14 inches*

45-  
592 **BRONZE FIGURE OF A CRANE BY J. MOIGNIEZ**

FRENCH, 19TH CENTURY

*Height, 21 inches*

45-  
593 **ANTIQUE SPANISH WOOD DOOR HANDLE**

Beautifully carved with flowers and a mermaid.

*Height, 24 inches; width, 5 inches*

110-  
594 **TORTOISE-SHELL JEWEL BOX**

MEXICAN, 18TH CENTURY

Trunk shape. Very extensively covered with silver ornaments.

Owned by the Perez family.

Inscribed on the back, "Mexico City 1720".

*Height, 6 $\frac{1}{4}$  inches; length, 7 $\frac{1}{2}$  inches; width, 4 $\frac{3}{4}$  inches*

out  
594A **ORNATE JEWEL BOX**

RUSSIAN, CIRCA 1700

Arranged in three superimposed compartments. Decorated with green and white panels and ten high reliefs of birds and animals.

*Height, 5 $\frac{1}{4}$  inches; length, 5 $\frac{1}{4}$  inches; width, 4 inches*

40-  
594B **TORTOISE-SHELL JEWEL BOX**

MEXICAN, CIRCA 1700

Etched on all sides with hunting scenes.

*Height, 7 $\frac{3}{4}$  inches; length, 9 $\frac{3}{4}$  inches; width, 5 $\frac{1}{4}$  inches*



[595]

# LORENZO BERNINI

NAPLES, 1598-1680

## 595 OVAL BRONZE MARRIAGE PLAQUE

Cupid sharpening his dart with Vulcan's aid at the forge, the Goddess of Plenty seated nearby with a basket of fruit, while another goddess releases a dove and Neptune rests in the foreground. Border of vine and rose pattern and cupids in medallions, with portraits of the newly wedded pair.

To commemorate the marriage of the Duc de Guise, of the Court of Louis XIV, to a Princess of the Borghese family.

Oval.

*Height, 19½ inches; width, 20 inches*

[SEE ILLUSTRATION]

## 596 GOLD BULLA

ETRUSCAN, 200 B.C.

Engraved with a mythological picture on the face.

The Bulla is an amulet of gold worn by the nobility to ward off evil, and replaced by those of leather among the lower classes.

- 130- 597 **PAIR OF ANTIQUE COLUMNS** CARTHAGINIAN, B.C.  
Of black and white "brèche violette". (2) *Height, 48 inches*  
Purchased from Simonetti, Rome, 1904.

- 17<sup>1/2</sup>- 598 **PARIAN MARBLE LIBATION CUP**  
With decorations in high relief after Rubens' painting of Silenus,  
now in the Berlin Museum. *Height, 5 1/4 inches*

- 80- 599 **ALABASTER RELIEF, THE LAST SUPPER** FRENCH, 17TH CENTURY  
The twelve Disciples are seated about the table with Christ, Who is  
in the act of feeding Judas; the latter holds his bag of money.  
Treated with gold ornamentation. Antique gilt frame.  
Signed with initials "T. T."  
*Height, 7 inches; width, 6 inches*

- 25- 600 **SILVER SHEATH WITH TWO KNIVES** DATED 1606  
Hammered and tooled case containing two knives, with an inscription  
and date 1606; charmingly incised with floral motifs on all four com-  
partmented sides. The handles of the knives are gracefully shaped  
and decorated in harmony with the case. *Length, 12 1/4 inches*

- 160- 601 **PAIR OF SILVERED RELIGIOUS PROCESSIONAL VASES ON STAFFS** ITALIAN, CIRCA 1700  
(2) *Height, 12 inches; diameter, 11 inches*

- 35- 602 **PAIR OF OVALS IN NIELLO** PROBABLY GERMAN, EARLY 16TH CENTURY  
These objects, which may have formed part of the decoration of some  
old volume, are gems of silversmith's work. One piece represents  
the Flagellation with Christ bound to a pillar, being scourged by  
four men with a soldier and bystander; the other represents an  
Ecce Homo, with nine characters, including the Christ figure. (2)  
From the Felix Collection.

- 70- 603 **PAIR OF BRONZE FIGURES** FRENCH, CIRCA 1750  
Dancing master and pupil. Graceful representation of an Alsatian  
maiden holding her skirts as she takes a step in the dance. The  
fiddler stamps time as he plays his instrument. On black marble  
bases. (2) *Height of each, 9 inches*



[604]

# MICHIELI DI PADOVA

ITALIAN, EARLY 16TH CENTURY

## 604 BRONZE URN WITH PLAQUE

The motifs of the decoration are a revel of infant Pan and Bacchanals amidst bunches of grapes, leaves and running vines with rams' heads at equal distance.

The urn rotates upon the plaque and the lid is surmounted by two Bacchanals seated upon a wine cask. On the plaque the masks take the place of rams' heads.

In a cartouche in the rim is the inscription, "Michieli di Padova Fecit".

*Height, 17 inches; diameter, 22 inches*

[SEE ILLUSTRATION]



605 PAIR OF INLAID IVORY AND WOOD PEDESTALS

ITALIAN, EARLY 19TH CENTURY

Representing hunting scenes, in various woods. (2)

*Height, 49 inches*

225-

MANNER OF SANSOVINO

606 BRONZE GROUP OF THE MADONNA AND CHILD

*Height, 11 inches*

65-



SOLID SILVER RELIQUARY  
SPANISH, 17TH CENTURY

[607]

607 SOLID SILVER RELIQUARY

SPANISH, 17TH CENTURY

Ornamented in repoussé work with medallions of saints, coats-of-arms and tracery, with the sacred heart of Jesus on the cover.

*Height, 12 inches; width, 12 inches. Weight about 120 ounces*  
Purchased in New Orleans, 1903.

400-

[SEE ILLUSTRATION]



608 **IRON CRUCIFIX**

SPANISH, EARLY 15TH CENTURY

Fine marginal oak-leaf Gothic ornament.

*Height, 42 inches*

120-

**PIERRE-JULES MENE**

FRENCH, 1810-1879

609 **BRONZE DOG GROUP**

Two setters pursuing a duck.

*Length, 18 inches*

90-

**PIERRE-JULES MENE**

FRENCH, 1810-1879

610 **BRONZE GROUP**

Dog pursuing quail.

*Length, 18 inches*

80-

611 **TORTOISE-SHELL AND IVORY MISSAL HOLDER**

SPANISH, CIRCA 1680

Of black and white ivory, with geometrical designs and etched and engraved ivory panels. *Height, 12½ inches; width, 12¼ inches*

Bought in Lorca, near Granada, Spain.

25-

## EARLY GERMAN STONEWARE

NUMBERS 612-618

*The following pieces were formerly in the Collection of Eugen Felix of Leipzig.*

- 30- 612 **RAEREN WARE PITCHER** GERMAN, 1600-1650  
Sharply impressed design of scrolls and masks in blue on a grey ground. *Height, 10 inches*

From the Collections of Milani, Frankfort, 1872, and Felix, the Elder, 1911.

- 75- 613 **WHITE TANKARD BY MASTER "F. T."** SIEGBURG, CIRCA 1560  
Slender shape with handle and pewter top, the body decorated with "The Last Judgment".

Signed "F. T." below the first figure at the gates of heaven.

*Height, 9 inches*

The first Master of the Siegburg Renaissance.

The only two kindred pieces known are at Prague and in the Hetjens Collection, Cologne.

From the Felix, the Elder, Collection, 1911.

- 25- 614 **WESTERWALD STONE TANKARD** CIRCA 1600  
Conical shape, closely ornamented in deep blue on a grey ground with geometrical and flower motifs, suggesting Hispano-Moresque designs. *Height, 14 inches*

From the Collections of Bourgeois Frères, 1873, and Felix, the Elder.

- 50- 615 **BROWN GLAZED RAEREN STONEWARE EWER** GERMAN, DATED 1578

The body decorated with richly framed medallions with figures of Minerva and Diana; on the border at the top is a cartouche with the initials "I. E." (Jan Emons) and below, the date 1578; on the nozzle in a shield "I. E. M. 1573". Pewter lid. *Height, 13 inches*

From the Felix, the Elder, Collection.

- 300- 616 **KREUSSEN WARE WEDDING CASK** GERMAN, CIRCA 1667

The centre of the body of the cask is encircled by a band of conventionalized birds with expanded tail; at each end is a row of medallions representing men and women in engagement and nuptial scenes. The head is ornamented in a circular panel of the crowned Virgin and Child, lion's mask, etc. Signed "W. R."

*Height, 9½ inches; length, 14 inches*

From the Collections of Milani, Frankfort, and Felix, the Elder, 1910.

617 GIANT BROWN JUG BY BALDEM MENIKEN

RAEREN, DATED 1579

In form of a vase, the body ornamented with five sharply pressed oval medallions representing mythological figures, with a rich Renaissance border of masks and scrolls. The medallion with Diana bears in an upper cartouche the inscription "Bal Dem Menni Ken", in a lower one "Anno 1579". A lion's head ornaments the neck; corded base to the foot.

*Height, 23 inches*

Only one kindred piece known, in the Museum at Sèvres.

Illustrated in Otto von Falke, Vol. II, page 45.

From the Collections of Gedon, Munich, 1875, and Felix, the Elder, 1911.

1.600-

[SEE ILLUSTRATION]



GIANT BROWN JUG  
BY BALDEM MENIKEN  
DATED 1579

[617]

618 GLAZED WHITE STONEWARE LARGE PILGRIM GOURD BY  
ANNO KNUTGEN

SIEGBURG, CIRCA 1573

Pyroform shape, having long neck and full rounded body with dragon handles, front and back of body with characteristic masks in mouth of which is a loop holding a loose ring; cross-formed leaf ornaments in between. Underneath the masks upheld by heraldic lions are escutcheons bearing the arms of Jülich, Cleves and Berg, and beneath, a head of Neptune crowned. Near the dragon handles are two medallions with the arms of Rappolstein and Erbach.

*Height, 17½ inches*

1.400- This noted example of Siegburg ware is one of three known similar pieces extant. The other two are in Cologne Museum and the Engelgros Collection.

From the Felix, the Elder, Sale.

Illustrated in Otto von Falke, Vol. I, page 88.

[SEE ILLUSTRATION]





LARGE GLAZED WHITE STONEWARE  
PILGRIM GOURD  
BY ANNO KNUTGEN

[618]

## EARLY GERMAN ENAMELLED GLASSWARE

NUMBERS 619-622

*The following large cylindrical drinking glasses were called in Germany "Humpen" or "Willkommen"; English writers called them "wiederkoms" and the French "Vidrecomes". They were enamelled by artisans of diverse ability for persons of varied social caste, with coats-of-arms, family portraits, biblical scenes, domestic legends, etc.*

### 619 JUBILEE GLASS BUMPER

160- The body is decorated in colors with figures of Luther, Melanchthon and the Saxon Princes, Frederick and John George, all seated at a table from which a crucifix rises at the centre and Saxon coats-of-arms at right and left; the lower half has a lengthy inscription dated 1517-1617, referring to the founders of this celebration, and the birth, parentage and death of Luther. The lid decorated with flowers. From the Collections of J. F. Spengel, about 1873, and Felix, the Elder.

### 620 HOLY ROMAN EMPIRE BUMPER

DATED 1681

275- Showing the crowned double eagle displayed with the cross-surmounted orbit (the emblem of power), and spread upon the wings of the eagles are the arms of the principalities, cities, towns, etc., to the number of fifty-six. A brilliant example of enamelling. From the Milani and Felix Collections.

### 621 HARVEST BUMPER

DATED 1585

425- Richly enamelled with a series of agricultural scenes, ploughing, sowing, reaping, threshing, etc. Lid dated 1585.

From the Collections of Milani, Frankfort, and Felix, the Elder, 1911.

[SEE ILLUSTRATION]

### 622 BUMPER

CIRCA 1600

275- The Knights and the Donkey. "A satirical protest against joking". Brilliant clear enamel.

Height, 14 inches

From the Milani and Felix Collections.

[SEE ILLUSTRATION]



[621]



[622]

TWO EARLY GERMAN ENAMELLED GLASS BUMPERS

## GOTHIC AND RENAISSANCE WOOD CARVINGS

NUMBERS 623-632

623 CARVED WOOD PLAQUE OF ST. ANN

WURZBURG, END OF 15TH CENTURY

150- Fine full-length figure, holding a closed book. *Height, 46 inches*

624 CARVED WOOD FIGURE OF ST. ANN GERMAN, 16TH CENTURY

300- Standing figure, reading a book. Traces of polychrome.

*Height, 39 inches*

625 CARVED WOOD RELIEF, THE PENTECOST, THE DESCENT OF  
THE HOLY GHOST TYROLEAN, 15TH CENTURY

110- Four saints are arranged at the left, seated, in powerful action, while the Madonna is enthroned on a platform at the upper right, attended by two saints.

On two panels, the composition joining at the centre.

*Height, 32 inches; width (combined), 25 inches*

626 GOTHIC CARVED WOOD GROUP OF CHRIST

FRENCH, 15TH CENTURY

90- The Saviour is bound to a pillar with a soldier standing by. Traces of polychrome.

*Height, 17 inches*

627 CARVED WOOD STATUETTE, "ECCE HOMO"

SPANISH, CIRCA 1500

175- Christ is represented standing at full length wearing the Crown of Thorns and carrying the sceptre in His bound hands; the mantle falling from His shoulders is thrown aside, showing the nude body with a loin cloth. Original chrome. On pedestal.

*Height, 26 inches*

628 CARVED WOOD STATUETTE OF ST. MATTHEW

FRENCH, CIRCA 1600

100- With a fine Gothic angel standing at his side. Polychromed.

*Height, 24 inches*

Purchased in Lyons, France.

629 CARVED WOOD RELIEF OF THE MADONNA AND CHILD

SOUTH GERMANY, 17TH CENTURY

100- The Virgin in voluminous robes is seated holding the Infant Saviour.

*Height, 24 inches; width, 20 inches*



630 **CARVED WOOD FIGURE OF ST. JEROME**

SPANISH, 17TH CENTURY

400 - Standing in broad-brimmed hat and cassock, holding a model of a church in his left hand; through his right hand is driven a stellate-headed nail which may represent an emblem of torture. At his left is the customary lion standing erect against him. Fine polychrome.

*Height, 62 inches*

631 **CARVED WOOD FIGURE OF ST. JOHN** FRENCH, 16TH CENTURY

110 - Standing at full length holding a chalice with the emerging serpents; his hair falls in long curls to his shoulders and the folds of his undergarments and cape are very graceful. Oak.

*Height, including modern base, 28 inches*

632 **CARVED WOOD FIGURE**

GERMAN (ULM), CIRCA 1660

100 - Standing representation of the Madonna holding the Christ Child.

*Height, 13 inches*

**VELVETS, BROCADES AND OTHER FABRICS**

NUMBERS 633-669

633 **SPANISH SHAWL OF VIOLET CANTON CREPE**

210 - All-over design of small blossoms with two corner panels of flowers and wheat surrounded by one wide and one narrow floral border. Half embroidered in yellow, orange and blue, the other in natural colors. Deep fringe.

*Size, 9 feet x 7 feet 4 inches*

634 **SPANISH SHAWL OF BLACK CANTON CREPE**

175 - Embroidered with purple flowers in four squares with one wide and one narrow floral border. Black fringe.

*Size, 7 feet 4 inches x 6 feet 8 inches*

635 **SPANISH SHAWL OF DARK BROWN CANTON CREPE**

225 - One half embroidered in magenta, the other half with flowers in natural colors. Two corner floral panels with all-over field of buds surrounded by one narrow and one wide floral border. Green fringe.

*Size, 7 feet 6 inches x 6 feet 10 inches*

636 **SPANISH SHAWL OF VIOLET CANTON CREPE**

210 - One half embroidered in old blue and yellow, the other half with flowers in natural colors. Mixed color fringe.

*Size, 8 feet 4 inches x 7 feet 6 inches*





FLORENTINE BLACK VELVET CHASUBLE

[637]

637 FLORENTINE BLACK VELVET CHASUBLE

With a central Renaissance orphrey of a mitre, skulls, birds, etc.  
Used at pontifical requiem mass.

[SEE ILLUSTRATION]

638 **SPANISH SHAWL OF MAGENTA CANTON CREPE**

One half embroidered with pale yellow flowers, the other half with variegated flowers in natural colors. Green fringe.

*Size, 7 feet 10 inches x 7 feet 8 inches*

350-

639 **CHASUBLE OF MAUVE-COLORED BROCADE**

Designed with flowers in white, deep blue and pink.

70-

640 **COPE OF DEEP BLUE AND GOLD BROCADE**

With medallions of figures; lined with red silk. An exceptionally beautiful piece.

*Length, 9 feet; width, 6 feet*

275-

641 **BROWN AND GOLD BROCADE COPE**

*Length, 8 feet 10 inches; width, 4 feet 4 inches*

125-

642 **SMALL COPE OF LIGHT BLUE SILK BROCADE**

With flower and conventional design.

*Length, 54 inches; width, 31 inches*

75-



FLORENTINE RENAISSANCE CHASUBLE

[643]

643 FLORENTINE RENAISSANCE CHASUBLE

Of green silk embroidered with flowers and with centre red velvet orphrey containing four medallions with figures of St. John, St. Margaret, St. Barbara, and St. Catherine, in gold and colors. A very beautiful piece.

[SEE ILLUSTRATION]

644 COPE OF MUSTARD-YELLOW SILK BROCADE

With floral design.

*Length, 8 feet; width, 4 feet*

210-

645 COPE OF MAGENTA, SILVER AND GOLD BROCADE

*Length, 9 feet; width, 4 feet 4 inches*

160-

646 COPE OF PALE BLUE SILK BROCADE

With yellow flower design.

*Length, 9 feet 6 inches; width, 4 feet 10 inches*

250-



SPANISH SHAWL  
OF SCARLET CANTON CREPE

[647]

647 SPANISH SHAWL OF SCARLET CANTON CREPE

Composed of four panels surrounded by two floral borders; embroidered in white flowers. Scarlet fringe. *Size, 7 feet 2 inches square*

285-

[SEE ILLUSTRATION]



SPANISH SHAWL  
OF CREAM-WHITE CANTON CREPE

[648]

648 SPANISH SHAWL OF CREAM-WHITE CANTON CREPE

Four panels within one wide and one narrow floral border. One half embroidered in purple, the other with flowers in natural colors. White fringe.

*Size, 8 feet x 7 feet 2 inches*

[SEE ILLUSTRATION]

649 ANTIQUE RUSSIAN OPENWORK EMBROIDERY STRIP

Brown and white.

*Length, 7 feet 10 inches; width, 7 inches*

650 LOUIS XV SMALL SILK FRONTAL

With design of roses, clover, leaves, etc., in reds and greens on a white ground.

*Size, 62 x 39 inches*





SPANISH SHAWL  
OF SCARLET CANTON CREPE

[651]

651 SPANISH SHAWL OF SCARLET CANTON CREPE

Embroidered with black conventionalized daisies and roses. Scarlet fringe.

*Size, 7 feet 6 inches x 7 feet 4 inches*

[SEE ILLUSTRATION]

300-

652 FRONTAL OF SILK BROCADE

Designed with wheat and roses in medallions and grapevine.

*Size, 7 feet x 3 feet*

120-

652A CAMEL'S-HAIR INDIA SHAWL

Black centre, conventional floral design and border of medallions.

*Size, 7 feet square*

65-

35- 653 VESTMENT OF PALE PINK SATIN

Elaborately and finely embroidered with flowers and conventional forms in white and blue, producing a lace effect.

*Length, 4 feet 1 inch*

165- 654 TOLEDO WHITE SATIN CHASUBLE

With fruits, flowers and conventional forms embroidered in colors and gold thread.

75- 655 MEXICAN CREAM-WHITE SILK CHASUBLE

The back and front with three panels embroidered in gold with vine and flower design.

15- 656 TRIANGULAR PANEL OF SPANISH ALTAR EMBROIDERY

Pomegranate design.

*Size, 12 x 11 inches*

35- 657 ANTIQUE BURATO LACE FRONTAL

*Length, 12 feet; width, 15 inches*

125- 658 CORAL-PINK SILK AND SILVER BROCADED CHASUBLE

SPANISH, 17TH CENTURY

With fern leaf and flower design; silver galloon. Used in the mid-Sunday in Advent, as evidence of rejoicing.

110- 659 COPE OF OLD BLUE RIBBED SILK AND SILVER BROCADE

With conventionalized wave pattern and floral ornamentation. Lined with red silk.

*Length, 9 feet; width, 4 feet 6 inches*

75- 660 COPE OF SILVER AND CRIMSON BROCADE

With blue silk damask lining.

*Length, 11 feet 8 inches; width, 4 feet 3 inches*

175-  
661 **WHITE SILK CHASUBLE**

Embroidered with vine and flower design, with panels of blue and silver, producing a unique steel effect; gold borders.

175-  
662 **LOUIS XIV COPE OF PALE BLUE SILK AND SILVER BROCADE**

Appliquéd silver border.

*Length, 4 feet 4 inches; width, 4 feet 2 inches*

300-  
663 **TOLEDO CHASUBLE, MANIPLE AND STOLE**

Gold ground worked with raised vases of flowers and birds of paradise. (3)

90-  
664 **PANEL OF MAGENTA AND GOLD SILK BROCADE**

Designed with birds, flowers and trellis ornament.

*Length, 6 feet; width, 20 inches*

625-  
665 **RED SILK VELVET**

VENETIAN, 16TH CENTURY

Of finest quality and color. With yellow silk fringe.

*Size, 7 feet 1 inch x 4 feet 11 inches*

175-  
666 **PANEL OF RICH RED SILK DAMASK**

Pomegranate design.

*Size, 8 feet 7 inches x 6 feet 9 inches*

45-  
667 **PANEL OF ANTIQUE MOORISH HAND-WOVEN  
CANARY-YELLOW SILK**

*Length, 7 feet 10 inches; width, 3 feet 2 inches*

45-  
668 **PANEL OF ANTIQUE MOORISH HAND-WOVEN  
CANARY-YELLOW SILK**

Similar to the preceding.

*Length, 7 feet 10 inches; width, 3 feet 2 inches*

120-  
669 **PANEL OF ANTIQUE SPANISH SILK BROCADE**

Large white flower design on blue ground.

*Size, 7 feet 6 inches x 6 feet*

MIRRORS, CLOCKS, GIRANDOLES, ETC.

NUMBERS 670-684

670 PAIR OF CARVED WOOD SHIELD-SHAPED MIRRORS

VENETIAN, 17TH CENTURY

(2)

*Size, 24 $\frac{1}{4}$  x 19 inches*

671 ORNATE CARVED AND GILDED MIRROR

SPANISH, 17TH CENTURY

Foliage scroll design with relief ornaments.

*Height, 20 inches; width, 15 inches*

672 CARVED AND GILDED WOOD MIRROR

SPANISH, 17TH CENTURY

*Height, 25 inches; width, 28 inches*

673 PAIR OF LOUIS XVI LARGE CARVED AND GILDED WOOD  
TWO-BRANCH CANDELABRA

Central stem with two scrolls with floral decoration winding around the voluted branches with candle prickets. Very fine. (2)

*Height, 37 inches; width, 51 inches; length of branches, 31 $\frac{1}{2}$  inches*

674 CARVED AND GILDED WOOD MIRROR SPANISH, 17TH CENTURY

Leaf and scroll design.

*Outside measurement: height, 26 $\frac{1}{2}$  inches; width, 22 $\frac{1}{4}$  inches*

675 CARVED AND GILDED WOOD MIRROR ITALIAN, 18TH CENTURY

Scroll and flower design.

*Outside measurement: height, 48 inches; width, 56 inches*

676 CARVED WOOD MIRROR

LOUIS XV PERIOD

Scroll ornaments, with cherubim and cupids holding shells.

*Height, 88 inches; width, 82 inches*

677 IRON FOUR-LIGHT TORCHERE

FLEMISH, 14TH CENTURY

With tripod base and prickets for four candle lights.

*Height, 53 inches*

From the Church of Ninove, between Brussels and Alost, Belgium.

677A CARVED AND GILDED WOOD MIRROR

ITALIAN, LATE 17TH CENTURY

Pierced scroll and leaf design. *Height, 37 inches; width, 31 inches*

678 **HEAVY CARVED AND GILDED WOOD MIRROR**

FLORENTINE, 17TH CENTURY

In scroll and leaf design.

*Height, 53 inches; width, 66 inches*

100-

679 **CARVED AND GILDED WOOD MIRROR** FRENCH, 18TH CENTURY

Heavy leaf and scroll design, with shell ornament on top.

*Outside measurement: height, 68 inches; width, 80 inches*

150-

680 **BLUE-GREEN LACQUERED BRACKET CLOCK**

FRENCH, CIRCA 1740

Heavily decorated with flowers and ormolu mounts. The bracket ornamented with Æsop's fable of the Fox and the Goose. Dial marked "Dehemant".

*Height, including bracket, 50 inches*

From the Princess Murat and Clogenson Collections, Paris.

220-

681 **ORMOLU AND MARBLE EMPIRE MANTEL CLOCK SET**

Comprising a clock set in a brown marble sphere surmounted by a cherub holding a medallion of Marie Antoinette; the sphere sustained by the upraised hands of two superbly modelled female figures carrying garlands of flowers. A pair of candelabra with ormolu tripods bearing brown marble ovals festooned and ornamented with rams' heads; with branches for fourteen lights each. (3)

*Height of clock, 38 inches; of candelabra, 40 inches*

375-

682 **PAIR OF GERMAN WROUGHT IRON CHURCH ONE-LIGHT WALL LIGHTS**

(2)

*Depth of each, 14 inches*

25-

683 **PAIR OF HEAVY TRIPOD-SHAPED, CARVED AND GILDED WOOD CANDLESTICKS**

VENETIAN, 17TH CENTURY

Scroll and leaf ornament design with blue cartouches. (2)

*Height of each, 27½ inches*

120-

684 **ORNATE CARVED AND GILDED WOOD MIRROR**

SPANISH, 17TH CENTURY

Scroll leaf design, with flower and urn effects.

*Height, 90 inches; width, 72 inches*

Purchased in Seville.

275-



## FURNITURE

NUMBERS 685-720

685 **CARVED BIRCHWOOD SPINNING CHAIR**

SCANDINAVIAN, CIRCA 1780

625- Boldly carved in relief; rich in tone.

*Height, 29 $\frac{1}{4}$  inches*

686 **ANTIQUE THREE-FOLD PAINTED SCREEN**

Representing the Courtship of Adonis and Aphrodite.

350- *Size per panel, 63 x 25 inches*

687 **PAIR OF STUART CHAIRS**

ENGLISH, CIRCA 1680

225- Between spiral uprights with acorn finials are cane backs framed in C-shaped, openwork and foliated carved strips. Similar designs appear in the ornamental front stretcher; turned legs with spiral side and back stretchers. Old leather seats. (2)

688 **STUART ARMCHAIR**

ENGLISH, CIRCA 1680

200- Between spiral uprights is a cane back framed in C-shaped pierced ornaments with scallop shell on top; turned voluted arms enhanced with acanthus-leaf design. Turned legs and front stretcher beautifully carved with roses; back stretcher braced with spiral stretcher. Old leather seat.

689 **PAIR OF CHARLES II SIDE CHAIRS**

ENGLISH, CIRCA 1680

380- Between spiral uprights terminating above and below in leaf rosettes, are divided cane backs framed in pierced ornament. Crown tops supported by two cherubs. Spiral stretchers; red velvet seats. (2)

690 **GOTHIC CABINET**

FLEMISH, 15TH CENTURY

1.950- Divided by a pair of carved central drawers into an upper and lower half, the upper half being ornamented with two doors with carved medallions in relief of a man's and woman's head in profile; the lower half is divided into centre door with a motif akin to a rose window and two oblong panels with Gothic tracery. The sides are decorated each with four panels of tracery. Decorative iron mounts. From the Collections of Baurath Haertel, Cologne, 1877, and Felix, the Elder, 1910.

[SEE ILLUSTRATION]



DECORATED GOTHIC CABINET  
FLEMISH, 15TH CENTURY

[690]

- 50-  
691 **CARVED WOOD ARMCHAIR** SPANISH, LATE 16TH CENTURY  
Plain leather seat and finely stitched back ornamented with large brass-headed nails.

- 225-  
692 **PAINTED CASSONE** BRESCIAN, CIRCA 1500  
Decorated with three panels carved with representations of St. George and the dragon, Europa and the Bull on the sides, and a coat-of-arms with leaf design in the centre; scroll ornamentation and leaf design below.

*Height, 24 $\frac{3}{4}$  inches; width, 63 $\frac{1}{2}$  inches; depth, 20 inches*

- 70-  
693 **WALNUT ARMCHAIR** SPANISH, EARLY 17TH CENTURY  
Rectangular back and seat covered in engraved leather; voluted arms. Pierced front and back stretchers.

- 350-  
694 **CARVED SETTEE** SPANISH, CIRCA 1700  
Richly carved back, ends and front; hinged seat with green velvet cushion. *Length, 9 feet*  
From the Church of Anduja, in Andalusia, Spain.

- 1.800-  
695 **CARVED OAK CHEST** SCHLESWIG, CIRCA 1650  
The front and sides divided into four panels by columns representing figures of saints, heads of cherubim and garlands of fruits. On the front panels is a representation of the departure of a cavalier, with seven figures, and the celebration of his return by a feast, with five figures. Very beautiful rich and artistic piece of solid carving in fine state of preservation. Original mounts and locks. Base with spiral legs. Base repaired.

*Total height, 41 inches; width, 40 inches; depth, 22 inches*  
Bought in Copenhagen, 1906.

[SEE ILLUSTRATION]



BEAUTIFULLY CARVED OAK CHEST  
SCHLESWIG, CIRCA 1650

[695]





THREE CARVED TYROLEAN CHAIRS

[696]

[697]

[698]

NUMBERS 696-701

*The following six chairs are of Tyrolean origin, about 1680, and are the winter work of master craftsmen among the peasants, marked by originality and fine workmanship. They were assembled by the elder Felix.*

696 CARVED BISHOP'S CHAIR

TYROLEAN, CIRCA 1680

Shield-shaped back ornamented with the Bishop's arms and his insignia of hat, cord, tassels and cross.

From the Gedon Collection, Munich, 1878.

[SEE ILLUSTRATION]

697 CARVED PEASANT'S CHAIR

TYROLEAN, CIRCA 1700

Rococo design of fruits and cherub's head; with pierced hand-hole.

[SEE ILLUSTRATION]

698 CARVED PEASANT'S CHAIR

TYROLEAN, CIRCA 1700

Three giants' heads, front view, and the two profiles blended with ornate tracery at bottom and pierced hand-hole corresponding to the mouth.

[SEE ILLUSTRATION]





THREE CARVED TYROLEAN CHAIRS  
CIRCA 1680

[699]

[700]

[701]

699 **CARVED PEASANT'S CHAIR**

TYROLEAN, CIRCA 1700

Carved with a shell, flower and conventional design; with pierced hand-hole.

[SEE ILLUSTRATION]

700 **CARVED PEASANT'S CHAIR**

TYROLEAN, CIRCA 1680

Three cherubs' heads above a central hand-hole, with flowers and scroll ornaments.

[SEE ILLUSTRATION]

701 **CARVED PEASANT'S CHAIR**

TYROLEAN, CIRCA 1680

The back representing the heraldic standing eagle, with two pierced hand-holes.

[SEE ILLUSTRATION]

702 PAIR OF LOUIS XIV CARVED BLACK WALNUT DOORS

FRENCH, LATE 17TH CENTURY

Each ornamented with an elongated panel with a carved medallion bust in high relief, one of Christ, the other of the Virgin, with religious emblems underneath, the larger ornamentation being surrounded with garlands of flowers. (2)

600- *Height of each, 6 feet 10 inches; width, 28 inches*  
From the sacristy of a church near Lyons, France.

703 THREE-FOLD PAINTED SCREEN

VENETIAN, 17TH CENTURY

Representing the "Apotheosis of Faith".

90- *Height, 52 inches; combined width, 57 inches*

704 GOTHIC CHEST

Five antique panels of French wood carving assembled, strengthened and ornamented with iron mounts.

375- *Height, 21 inches; width, 32 inches; depth, 19 inches*

705 SMALL GOTHIC CARVED OAK HANGING CABINET

NORTH GERMAN, 16TH CENTURY

725- Composed of a central door divided into an upper and lower half, and two side panels, all executed in perforated perpendicular Gothic, with an heraldic lion guardant holding a shield. Iron mounts.

*Height, 23 inches; width, 19¾ inches; depth, 5¾ inches*  
From the Collections of M. Dalmen, Cologne, 1868, and Felix, the Elder, 1911.

[SEE ILLUSTRATION]



SMALL GOTHIC CARVED OAK HANGING CABINET  
NORTH GERMAN, 16TH CENTURY

706 **GOTHIC CABINET**

FRENCH, LATE 15TH CENTURY

The body supported on richly carved pilasters, the front composed of two central doors with a panel on either side and two drawers beneath, all closely ornamented with a beautiful and graceful design carved in strong relief. The sides are decorated with a linen-fold pattern. On richly carved legs. Fine iron mounts.

*Height, 5 feet 2½ inches; width, 38 inches; depth, 20½ inches*

From the Collections of Baurath Haertel, Cologne, 1877, and Felix, the Elder, 1910.

[SEE ILLUSTRATION]

707 **LOUIS XVI CARVED WALNUT ARMCHAIR**

Carved with shell, flower and scroll ornaments.

708 **CARVED WALNUT ROCOCO SLANT-TOP DESK**

FRENCH, CIRCA 1760

Elaborately carved with panels of Louis XV ornamentation. Slant top with four drawers and two secret drawers; three drawers below.

*Height, 43 inches; width, 34 inches*





CARVED GOTHIC CABINET  
FRENCH, LATE 15TH CENTURY

[706]



709 **RUBENS STOOL**

45- Spiral legs and stretchers. Leather-covered seat with brass nails.



RUBENS CHAIR

[710]

75- 710 **RUBENS CHAIR**

With spiral legs and stretchers. Original leather covering with brass nails.

[SEE ILLUSTRATION]



SET OF FOUR DIRECTOIRE MAHOGANY CHAIRS

[711]

**711 SET OF FOUR DIRECTOIRE MAHOGANY CHAIRS**

Openwork lyre backs, the upper cross band with urn and rosettes. Upholstered in pink damask; fluted front legs. (4)

[SEE ILLUSTRATION]

170-

**712 CIRCULAR EMPIRE TABLE**

With carved wood dolphin feet, marble top and brass mounts.

*Diameter, 38 inches*

50-

**713 RUBENS CHAIR**

With spiral legs and stretchers. Leather back and seat ornamented with brass-headed nails.

70-

**714 RUBENS CHAIR**

Leather-covered back and seat decorated with brass-headed nails. Spiral legs and stretchers.

70-

715 RENAISSANCE CARVED CHESTNUT WOOD CABINET

ITALIAN, CIRCA 1750

Richly carved with caryatid figures at the corners above and below thirty heads and figures, shields, garlands, etc., the upper half having a centre panel in deep relief representing four cupids in a boat. Containing two central drawers; the lower section with finely panellled doors solidly ornamented.

*Height, 5 feet 9 inches; width, 3 feet 8 inches; depth, 20 inches*

[SEE ILLUSTRATION]

716 NEW ENGLAND CHERRY CHEST-ON-CHEST WITH SCROLLED HOOD

AMERICAN, MID-18TH CENTURY

The upper part contains three small and four long drawers; the lower body has three large drawers. Surmounted by a moulded and scrolled pediment or hood which is centred by a carved flambé finial. The centre top small drawer is embellished with fan-carved motif characteristic of this period. Stands on tapered ogee bracket feet. Formerly the property of Return Jonathan Meigs, Indian interpreter, of Madison, Conn.

717 PAIR OF FIDDLE-BACK CHAIRS WITH SPANISH FEET

AMERICAN, CIRCA 1700

Of cherry wood stained mahogany. Originally the property of Return Jonathan Meigs, Indian interpreter, of Madison, Conn. (2)

718 SET OF TWELVE HEPPLEWHITE MAHOGANY DINING CHAIRS

The interlaced heart-shaped backs and tapered legs inlaid with brass. Velour-covered seats; cross stretchers. (12)

719 GOTHIC OAK DOOR WITH TWELVE PANELS

FLEMISH, LATE 15TH CENTURY

*Height, 5 feet 10 inches; width, 27 inches*

720 UPHOLSTERED ARMCHAIR

ITALIAN, 18TH CENTURY

Upholstered in green brocade and velvet. Carved head finials; bird-claw feet; pierced front stretcher.

*J. Messim \$ 34.623<sup>50</sup>*



RENAISSANCE CARVED CHESTNUT WOOD CABINET  
ITALIAN, CIRCA 1750

[715]

1	Session	\$ 16. 674	<u>50</u>
2	"	130. 765	—
3	"	9. 982	<u>5c</u>
4	"	159. 990	—
5	"	34. 623	<u>5c</u>

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Grand Total \$ 352. 035 5c





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